

Musical America

SEPTEMBER

1958

Music Room

NOV 10 1958

A B

Opera at Bayreuth,
Salzburg, Munich
And Aix-en-Provence

Vancouver Sponsors
Initial Festival

Vaughan Williams'
Music in Retrospect

American Summer
Series Concluded

JOSEPH
EGER



ARTISTS LIST 1958-59

SOPRANOS

Adele Addison
Adelaide Bishop
Laura Castellano
Rosina Da Rimini
Leyna Gabriele
Joanne Grillo
Ilona Kombrink
Virginia MacWatters
Janine Micheau
Zinka Milanov
Mariquita Moll
Herva Nelli
Birgit Nilsson
Marcella Pobbe
Rebecca Radcliffe
Beverly Sills
Teresa Stratas

MEZZO-SOPRANOS

Grace Hoffman
Martha Lipton
Ira Malaniuk
Rosalind Nadell

CONTRALTOS

Belen Amparan
Fedora Barbieri
Jean Madeira

TENORS

Kurt Baum
Giuseppe Campora
Davis Cunningham
John Druary
Walter Fredericks
William Lewis
James Melton

Robert Moulson
Andrea Nicolai
Dimitar Uzunov
Ramon Vinay

BARITONES

Joseph Boardman
McHenry Boatwright
Frank Guarrera
Mack Harrell
Morley Meredith
Robert Merrill
Henri Noel
Hugh Thompson



BASS-BARITONES

Deszo Ernster
Nicola Moscona
Carl Palangi
Joseph Rouleau
Paul Schoeffler

VIOLINISTS

Gabriel Banat
Norman Carol
Mischa Elman
Fredell Lack
Julian Olevsky
Benno Rabinof
Ruggiero Ricci
Aaron Rosand

PIANISTS

Gina Bachauer
Yury Boukoff
Henri Deering
Jose Echaniz
Sidney Foster
Walter Hautzig
Amparo Iturbi
Jose Iturbi
Bozidar Kunc
Jacob Lateiner
Rosa Linda
Seymour Lipkin
Robert Mueller
Eloise Polk
Angelica Morales von Sauer
Carl Seemann
Ruth Slenczynska
Takahiro Sonada
Alexander Uninsky
Earl Wild

DUO-PIANISTS

Ferrante and Teicher
Nelson and Neal
Josette and Yvette Roman

CELLISTS

Raya Garbousova
Joseph Schuster

HARPISTS

Mildred Dilling
Carlos Salzedo

FRENCH HORN

Joseph Eger

National Artists CORP.

Civic Concert Service, INC.

Luben Vichey, PRESIDENT

711 Fifth Ave., N. Y. 22, N. Y.

It's Not Too Late For Opera

"Operation Symphony-Opera U.S.A." is progressing steadily as more of our national orchestras recognize the value to themselves and to their communities of opera in the season's program. There still is time to plan an audience-stimulating production for this year.

THOSE symphony orchestras of the United States and Canada which have not yet completed their season's plans for 1958-59 we urge to take another long and searching look at the possibility of including one or more opera performances in their schedule.

It is not too late to arrange a good production for winter or early spring offering.

The advantages of symphony-opera production to the orchestra, to the community and to the increased diversity and prosperity of our whole musical life are familiar ones. But let us not forget them.

The community orchestra is the natural basis upon which to erect the operatic structure. Its very existence represents half the battle won.

The orchestra itself stands to profit materially in a number of ways: a lengthened season and therefore more work for the musicians; a new stimulus to public interest; and an opportunity to enlist the co-operation of other civic groups, such as the little theatre, choruses, choirs and dance groups—to the advantage of all, so far as the public is concerned, and particularly the orchestra in the interest of its own prestige and leadership in community-wide cultural development.

The public benefits because opera brings a new artistic entertainment medium to the community and provides a focal point of activity to which many diverse civic groups can bend their efforts and gain strength through a unique exercise in joint endeavor to the obvious advantage of each of them.

Our general musical life is enhanced by the further popularization of a form of musical theatre which is one of the glories of both art and entertainment.

For a variety of reasons, it has been slow to catch on in America. But today, thanks to more and better texts in the vernacular, modern production techniques, and the development of

a type of singing actor with whom American audiences can feel sympathetic, interest in opera has begun to mount precipitately.

OPERA definitely is establishing a place for itself in the forefront of musical and theatrical activity in this country.

Early reports on symphony-opera plans already under way include the Baltimore Symphony's "Elektra" in concert form, the New York Philharmonic's "Pelléas et Mélisande", also in concert form; "Cosi fan tutte" by the Atlanta Symphony in collaboration with a touring opera group; "Fledermaus" by the Cedar Rapids, Iowa, Symphony in conjunction with the Cedar Rapids Art Association, the Civic Chorus, the Community Theatre and the Dieman-Bennet Ballet.

Also to be given will be Cherubini's "Medea" by the Orchestre Symphonique de Montreal; three productions, "The Marriage of Figaro", "The Rake's Progress" and "Falstaff" by the National Symphony in collaboration with the Opera Society of Washington; and another "Marriage of Figaro" which will open the season for the Inglewood, Calif., Symphony, an orchestra composed mainly of players from the film studios.

Large-scale choral works with orchestra also are figuring prominently in symphony programs this year. The Nashville Symphony is giving Honegger's "King David" and, of course, due to the anniversary, the oratorios of Handel are receiving more than ordinary attention.

THESE developments represent a healthy expansion of our musical horizon and an appeal to hearteningly broader musical tastes. Our orchestras, more and more, are aware of the major role they are equipped to play, in the widest sense, in our musical life.

And more and more of them are converting awareness into action.

Musical America

Publisher.....JOHN F. MAJESKI, SR.

Executive and Editorial Office: 1401 Steinway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520. Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright © 1958 by The Musical America Corporation

EditorRONALD EYER
Associate Editor ..JOHN F. MAJESKI, JR.
Managing Editor ..RAYMOND A. ERICSON
Senior EditorROBERT SABIN
Assistant Editors.....FRANK MILBURN, JR.
JULIUS FRANZ SIMEK
Contributing Editors..RAFAEL KAMMERER
DAVID BARUCH, WRISTON LOCKLAIR
Artist RelationsTHEODATE JOHNSON
CHARLES MILGRIM
Production Manager ...EDWARD I. DAVIS
Circulation Manager ...JOSEPH MORTON
ComptrollerOTTO A. GSELL

In this issue

Operation Symphony - Opera USA (Page 3).

Bayreuth Festival offers new production of "Lohengrin" (Page 5).

Salzburg Festival gives European premiere of Samuel Barber's opera "Vanessa" (Page 6).

Vancouver holds first annual international festival (Page 7).

Munich Festival revives early Strauss opera, "Feuersnot" (Page 8).

Aix-en-Provence Festival opens with "Don Giovanni" (Page 9).

Paris sees Bolshoi Ballet and American Ballet Theatre (Page 9).

Vaughan Williams' music is discussed by Neville Cardus (Page 10).

Santa Fe Opera Festival presents world premiere of Floyd's "Wuthering Heights" (Page 12).

Chautauqua again has busy season (Page 13).

Central City gives successful production of "La Perichole" as well as "Pagliacci" and "Cavalleria Rusticana" (Page 16).

Aspen Festival features music of Schubert and Hindemith (Page 17).

Los Angeles summer season (Page 24).

Ravinia and Grant Park series in Chicago reviewed (Page 26).

Tanglewood hears Rossini opera (Page 26).

Marlboro Festival reviewed (Page 28).

Ralph Vaughan Williams dies (Page 33).

Reviews: new music (Page 18); new recordings (Page 22).

SUBSCRIBERS...desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

Vol. LXXVIII, No. 10 September, 1958
\$5.00 per year.....Single Copy, 30 Cents
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 34 No. Crystal St., N. Stroudsburg, Pa. Executive, Editorial and Subscription Offices, 113 W. 57th St., New York 19, N. Y. Entered on November 15, 1949 as second class matter at the Post Office at N. Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

Good Advice on Government Aid

FROM Paul Szilard, who arranged the recent Far Eastern and Australian tour of the New York City Ballet and who traveled with the company, comes some advice that deserves attention in Washington. Mr. Szilard has toured widely in the Orient as a dancer, in addition to his managerial activities, and he knows whereof he speaks.

The most striking point that he made was the pressing need for a change in the arrangements for ticket-pricing in the countries visited. The present system does not make sense, as he explains it. Our government grants a large sum to enable a company like the New York City Ballet to visit foreign lands as an artistic ambassador. But it makes no specific provision to enable the local managers to keep tickets within the limited means of the foreign publics. Since the company has to demand a high fee to make ends meet (even with the government aid) the local managers in turn are compelled to price tickets far too high.

THUS, the top price for tickets for the New York City Ballet in Tokyo was 2,500 yen. With the yen at approximately 360 to the dollar, this amounted to almost \$7, a far more formidable sum in Japan than in the United States, where it would be high for many of us. As Mr. Szilard

pointed out, the American government, by adding only a small fraction to its original grant could have made it possible to price tickets from \$3 or \$4 down, which would have enabled many thousands more of the Japanese to see the company. He added that this problem is by no means limited to the United States, for the top price in Tokyo for tickets for the Leningrad Symphony was 3,000 yen, which was even more prohibitive. It is true that the houses are frequently sold out for foreign attractions, even at high prices, but this is not always the case, and such prices put a needless burden on people of modest means.

ANOTHER admirable point that Mr. Szilard made was that artistic success and popular success do not invariably mean the same thing abroad, any more than they do at home. And, in the long run, it is artistic success and prestige that count. To cite an instance, the Japanese public was excited by the most modern and challenging of the works in the New York City Ballet's repertoire. But the more conservative Australian public was slower to respond to them. Yet it would have been a fatal mistake to allow box-office considerations to deprive the Australians from seeing the bolder, more contemporary works.

England Loses a Master

WITH the death of Ralph Vaughan Williams at 85, England has lost not only the most venerable and most beloved of her composers but a man who had come to be as closely identified with his native country as had Sibelius with Finland.

For Vaughan Williams not only loved the land and people of England, but in his own personality he symbolized many of their best and most salient traits. He was a profound lover of nature; he was a trenchant and wholly independent thinker; he had marvelous common sense in music as well as in other matters; and he was too honest, too forthright, and too busy to pay heed to fashions and foibles.

IT WAS appropriate that he was working on a setting of carols to be performed next Christmas when death came to him. For no one loved the glorious folk music of England more deeply or used it more felicitously either as material or inspiration. Over half a century ago, in 1904, he joined the English Folk-Song Society, which had

been formed only six years previously, and he became an ardent collector himself. But the folk influences in his music freed him rather than confined him, and many of his finest works are completely different in origin.

One of Vaughan Williams' most admirable traits was his fearless individualism. Who else could have studied fruitfully with such antipodal teachers as Max Bruch and Maurice Ravel? And how many men would have had the humility to study with another composer three years younger than himself, as Vaughan Williams did with Ravel?

THE span of his thought and imagination was impressive. He could write exquisite nature music, as in the Pastoral Symphony; vivid human studies, as in the "Tudor Portraits"; and the most searching and uncompromising absolute music as in the heroic Symphony in F minor, which is a great artist's answer to the confusion and horror of our time. And always there was song in his music, for he never lost contact with the people and the soil of England.

On the front cover

A new era has begun in the history of the French horn. A decade ago, it was rarely thought of as a solo instrument. Today, largely as a result of Joseph Eger's artistry, audiences all over the world are asking to hear more of the instrument. And leading critics in the United States and Europe have drawn heavily on superlatives to describe the artist and his performances.

Mr. Eger made his New York debut in 1956 with the unprecedented feat of performing three Mozart solo works for horn. Balancing his revival of the great horn classics, he has encouraged contemporary composers to enrich the repertoire. Inspired by his playing, they have submitted more than 100 manuscripts to him. Nine were premiered last season and others will be heard this year.

Born in Hartford and raised in Pittsburgh, Mr. Eger was a full scholarship student at the Curtis Institute and at Tanglewood. He was first orchestral hornist in Washington, New York, Israel, and Los Angeles. He has played everything from Bach to jazz in radio, television and films. As a faculty member at Aspen, he was heard by a major management and asked to join their roster as soloist and as director of the ensemble, the "Eger Players".

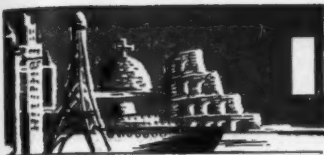
Mr. Eger closed last season as featured soloist with Jan Peerce and Marian Anderson at the Caramoor Festival and with two solo appearances in Grant Park, Chicago. His fourth transcontinental tour starts in Pittsburgh this season, which also includes a second tour of Europe.

His recent RCA Victor release, "Around the Horn," includes a Mozart concerto and other works. (Photo by Gene Cook, New York, N. Y.)



JOSEPH
EGER

MUSICAL AMERICA



International Report

Lohengrin Seen in New Bayreuth Production

By FRANK MILBURN, JR.

Bayreuth.—More than seven years have passed since the first post-war Bayreuth Festival caused such a furor among the Wagnerian traditionalists—the reasons being Wieland Wagner's radical approach toward staging his grandfather's operas. Today—with many of Wieland's techniques accepted in opera houses throughout the world—such daring methods are considered "old hat" at Bayreuth. Wieland's new production of "Lohengrin", which opened the festival this year on July 23, caused hardly a stir among present-day Bayreuth devotees, for it forged no startling new paths in staging that the gifted régisseur had not already explored.

This is not to say that the production was not beautiful, for it often was, but it employed techniques that have become standard, though refined, in the few short years of the festival's post-war existence. No one seemed particularly dismayed when the tree in the first act was suggested only by a few branches hanging over the stage, or that there was no hint of a river or a swan boat to transport Lohengrin.

Bayreuth's Future?

For these reasons it was not surprising to find several articles dealing with the subject of "Where will Bayreuth go now?", as if some people were afraid that the Wagner operas might not be able to provide excitement enough to attract visitors. One writer went on to say that operas not by Wagner might be included in the near future during the festival, "Orfeo ed Euridice", "Fidelio" and "Mathis der Mahler" being among those proposed. As of this writing, no definite announcement has been made, but it seems a pity that feeling has evidently arisen that Wagner is not enough for Bayreuth and that we sometimes forget that his music is more important than new ways of staging.

In addition to the new production of "Lohengrin", this year's festival, which lasted until Aug. 25, included two cycles of the "Ring", "Die Meistersinger", "Parsifal", and "Tristan und Isolde". All were directed and designed by Wieland Wagner with the exception of "Tristan", which was done by Wolfgang Wagner.

Marvelous Integration

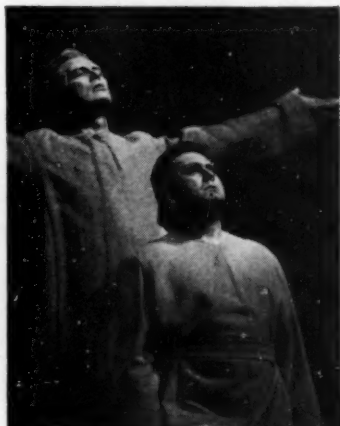
One's over-all impression of the performances—excluding the "Ring", which this writer unfortunately could not hear—was not that the art of singing triumphed but that the productions were marvelously integrated. The miraculous sounds from the orchestra pit, the thorough preparation and stylistic unity, the acting strength of the performers, the inspired choral singing, and the very atmosphere of the Festspielhaus itself all added up to make a Bayreuth performance a memorable occasion despite certain limitations of some singers.

"Lohengrin" was staged in an extremely impersonal manner that allowed for few personal touches on the part of individual performers.

When the curtain rose on the first act, we saw the male members of the chorus in shining armor standing immobile on a circular platform before a radiant blue sky. Throughout the act they remained completely motionless, as did the women after their entrance, as if not taking part in the drama but only commenting upon it. (Such was the strain on the chorus in remaining in the same pose that several fainted during the opening performance.) Symmetrical patterns of movement were the main order for the chorus through the three acts, but the action of the principals was also at a minimum and usually highly stylized and archaic.

Two Scenes in Act II

Another departure from tradition was the division of the second act into two scenes, the curtain being lowered after the scene with Ortrud, Telramund, and Elsa, and then rising for the procession. Though it is difficult to tell whether one sees the inside or the outside of the church, the



scenery complemented the action in its impersonality. The lighting, as usual in Bayreuth productions, played a vital role and was never used for spectacular effects but rather to heighten dramatic pulse. The swan, which appeared and disappeared as if an ethereal vision, was a beautiful creation, designed by Ewald Mataré.

But the important departure from Bayreuth tradition was that the score was slightly cut. This procedure, perhaps followed for the first time in this hallowed environment, caused no little concern, and rightly so, for how many theatres are left where one may hear uncut Wagnerian opera?

Outstanding among the performers in "Lohengrin" was Leonie Rysanek as Elsa. Capable of producing the purest of pianissimo tones, her voice also soared in the large ensembles. Sandor Konya's voice was often rough and too explosive in the title role, but he acted with the dignity needed for the part. Even though Astrid Varnay was not in her best vocal estate, her Ortrud was a powerful characterization, possibly the best one can find on the operatic stage today. Keith Engen did very well as King Henry, but the Herald of Erik Saeden was only adequate. Ernest Blanc was a fervent Telramund but his voice was only serviceable.

The chorus, trained by Wilhelm Pitz, was exceptional. How often does one hear its music sung with truly beautiful tone, balance, precision, and enthusiasm? I was disappointed with the interpretation of the conductor Andre Cluytens. It was cold and often hurried, but one must admire the precision and execution of the orchestra.

"Parsifal" remains the unique theatrical experience of Bayreuth, and when the music is under the hands of Hans Knappertsbusch, it is a sublime musical experience as well. Since his

first production in 1951 Wieland Wagner has continued to improve its presentation, and what reservations this writer had then have now disappeared.

Indeed admirable in the cast were Jerome Hines, as Gurnemanz, whose voice in the "Good Friday Music" sounded with heartwarming intensity and richness, and Eberhard Waechter, who gave a deeply moving portrayal of Amfortas. Hans Beirer, as Parsifal; Regine Crespin, as Kundry; and Toni Blankenheim, as Klingsor, were impressive for their dramatic spirit.

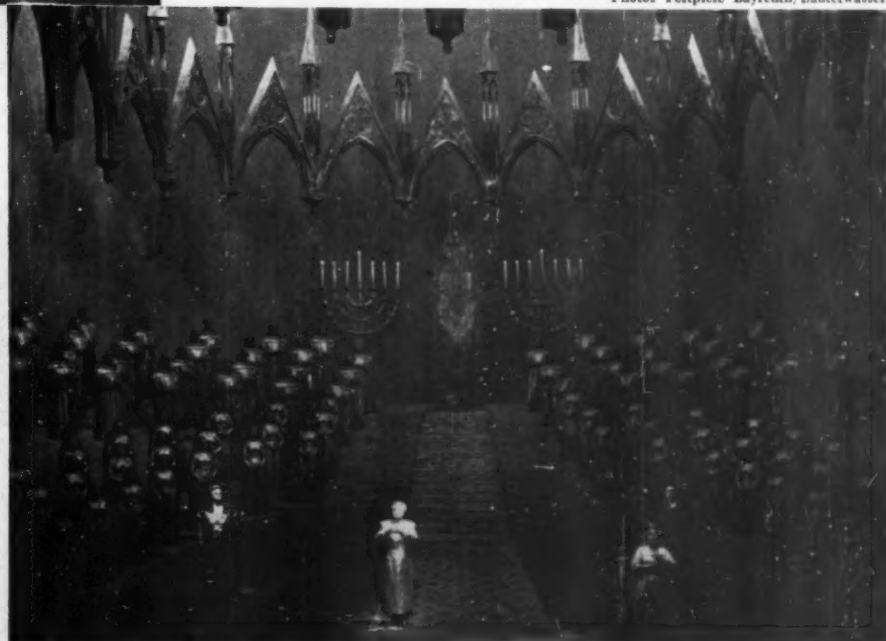
Sawallisch's "Tristan"

The next most rewarding performance interpretatively was "Tristan und Isolde". Many reports from last year concerning Wolfgang Sawallisch's direction stated that he had conducted somewhat aloofly. But no complaint in this regard could be made of the performance I heard, and the orchestra's sound from the Prelude to the "Love Death" was something to marvel at. Birgit Nilsson offered a highly intelligent characterization of Isolde, though some may prefer more emotional warmth for the role. Her ringing top tones were often electrifying. Wolfgang Windgassen was also excellent, as Tristan, as was Grace Hoffman, as Brangaene.

"Die Meistersinger" was the least satisfying of the four performances heard. Wieland Wagner's now notorious abstract treatment is really too foreign to the spirit of the work, which suffers in this production from a lack of warmth and humor (as well as spontaneity), qualities that were also sadly lacking in Mr. Cluytens' interpretation. But the choral singing was truly equal to the work, and the principals, including Otto Wiener, as Sachs; Elisabeth Gruemmer, as Eva; Josef Traxel, as Walther; Hans Hotter, as Pogner; and Karl Schmitt-Walter, as Beckmesser, were all satisfying.

Photos Festspiele Bayreuth/Lauterwasser

Two glimpses of the Bayreuth Festival. Above: Jerome Hines, as Gurnemanz, and Hans Beirer in the title role of "Parsifal". Right: Second scene of Act II of "Lohengrin". From the left: Keith Engen, Sandor Konya, Leonie Rysanek, Ernest Blanc, Astrid Varnay



International Report

Salzburg Stages American Opera for First Time

By RAYMOND ERICSON

Salzburg.—For the first time in its history, the Salzburg Festival this year presented an opera by an American composer, Samuel Barber's "Vanessa". It had its initial performance (and its European premiere) on Aug. 16, in the Festspielhaus, before an international audience that included many of the composer's compatriots. Cordially greeted by the public, it was condemned by the Austrian and German critics in almost brutal terms.

The production was virtually the same as at its world premiere last January at the Metropolitan Opera, when it was so highly acclaimed in the press. It was sung in English by a cast that included Eleanor Steber (Vanessa), Rosalind Elias (Erika), Nicolai Gedda (Anatol), and Giorgio Tozzi (the Doctor). The newcomers to the cast were Ira Malaniuk (the Baroness), Alois Pernerstorfer (Nicholas), and Norman Foster (a Servant).

Cecil Beaton's costumes had been borrowed from the New York company; the sets constructed in Austria to fit the smaller stage of the Festspielhaus followed the original Beaton designs. Once again, Dimitri Mitropoulos conducted. Nathaniel C. Merrill, of the Metropolitan Opera staff, was on hand to see that the original staging by Gian-Carlo Menotti was followed.

Modifications in Staging

Thus, "Vanessa" was presented at Salzburg under the best possible auspices. The smaller auditorium brought more intimacy and dramatic intensity to the performance, although the Beaton settings looked somewhat fussy and cramped in their smaller-scaled version. Modifications in two details of the staging—Anatol's entrance in the first act and Erika's collapse on the stairs in the third act—made these awkward moments a shade more convincing, and the custom of only one intermission (between the second and third acts) gave the dramatic line more continuity.

More assured in the role than when she created it, Miss Steber sang Vanessa's difficult music brilliantly and often with beautiful tone, but in stressing the bizarre aspects of the character she sacrificed credibility and sympathy. Miss Elias, Mr. Gedda, and Mr. Tozzi were as superb as ever; and while all the singers had the admiration of the audience, it was Miss Elias and Mr. Tozzi who garnered the greatest applause plus some cheers.

In the pit, the Vienna Philharmonic responded to Mr. Mitropoulos' loving direction with its wonted gleaming, transparent tone and superlative playing. Unfortunately, all the best efforts of these distinguished artists could not persuade the critics that Menotti's libretto was not foolishness and that Barber's music was not a pastiche of ideas borrowed from Puccini and Strauss.

The Salzburg Festival opened on July 26 with an unusual choice for this music center—Verdi's "Don

Carlo". Only the Italian composer's two masterpieces of his old age, "Otello" and "Falstaff", have been considered worthy of the festival in the past. Designed by Caspar Neher and staged by Gustaf Gründgens, "Don Carlo" was given in the outdoor Felsenreitschule. Only in the auto-da-fé scene was the opera well served by the sweepingly wide but inflexible outdoor stage. In this case Mr. Gründgens had deployed the hordes of choristers and supernumeraries to spectacular effect, while keeping the eye focused clearly on the principal action. Other scenes lost their dramatic immediacy on the vast stage or even seemed incongruous.

Some details of Mr. Gründgens' staging are worthy of note, although none of them increased the opera's power. Monks knelt in prayer on stage before the performance began, as the chattering, jostling members of the audience took their seats. The leader of the monks was treated as the actual King Charles V of Spain. Tebaldo, the queen's page, usually played and sung by a soprano, was portrayed by a man and the music assigned to another character, the Marquesa von Mondecar.

Karajan's Distinguished "Carlo"

The distinguishing feature of the "Don Carlo" performance, as heard on Aug. 13, was the lithe, taut, whip-lash conducting of Herbert von Karajan, who elicited all the color and drama in the score while maintaining a remarkable pace and drive. A largely Italian cast, knowledgeable in style if not always vocally satisfactory, was headed by Cesare Siepi, as Philip II; Ettore Bastianini, as Rodrigo; Eugenio Fernandi, as Carlo; Marco Stefanoni, as the Grand Inquisitor; Nicola Zaccaria, as Charles V; and, on opening night, Giulietta Simionato, as Princess Eboli. In later performances the enormously gifted Christa Ludwig replaced Miss Simionato, singing with fire and passion, although her climactic high notes lacked fullness of tone. Sena Jurinac was an appealing Elisabeth and a most musically singer. Her voice sounded dry at times, but was lovely in soft passages, surprisingly intense and brilliant at full strength.

Strauss's "Arabella" was the third new production of the festival, presented in the Festspielhaus. This most endearing, beautifully fabricated score was done to a turn. In a performance that had warmth, tenderness, humor and reality, Rudolf Hartmann had directed an outstanding cast. Lisa Della Casa, who has made the role virtually her own, took the title role. Dietrich Fischer-Dieskau made an impetuous, almost hot-headed Mandryka and sang with great artistry. Anneliese Rothenberger was a touching and enchanting figure as Zdenka; her voice lacked only more purity in the high tones. Otto Edelmann and Ira Malaniuk were the anxious parents; Kurt Ruesche, the lovelorn Matteo; and Eta Köhrer, the flighty Fiaker-Milli. Helmut Melcher, Georg Stern, and Karl Weber were

Arabella's three other suitors, and Kerstin Meyer was the Fortune Teller.

Joseph Keilberth conducted the performance so that it had richness and delicacy at the same time; he let the music flow serenely without losing momentum. Stefan Hlawka's sets, particularly the second-act ballroom, were suitably and theatrically colorful, but had a comfortable naturalness at the same time. Erni Kniepert was credited with the costumes.

The two Mozart productions of the season, "Le Nozze di Figaro" and "Così fan tutte", proved that perfection on the operatic stage is possible. Both operas were conducted by Karl Böhm so that voices and instruments were always in perfect balance, tempos were always just; yet spontaneity and delicious comedy were never absent. The musical and dramatic teamwork of the casts gave evidence of either long experience or long rehearsals in these particular productions.

Outstanding Mozart Casts

And what casts! In "Figaro" were Elisabeth Schwarzkopf (the Countess), Irmgard Seefried (Susanna), Christa Ludwig (Cherubino), Dietrich Fischer-Dieskau (Eberhard Wächter substituted on one occasion), (the Count), Erich Kunz (Figaro), Murray Dickie (Basilio), Georg Stern (Bartolo), Kerstin Meyer (Marcellina), Antonio (Alois Pernerstorfer), Barbarina (Anny Felbermayer), Erich Majkut (Curzio). In "Così" were Miss Schwarzkopf (Fiordiligi), Miss Ludwig (Dorabella), Graziella Sciutti (Despina), Luigi Alva (Ferrando), Rolando Panerai (Guglielmo), and Franco Calabrese (Don Alfonso).

In "Figaro", Günther Rennert's direction managed to be fresh and re-

sourceful without calling attention to itself; and Ita Maximowna's settings were a model of quiet tastefulness, with a final scene of latticework arches that enhanced the action. "Così" had stylized direction by Oscar Fritz Schuh, a single, simple setting by Caspar Neher. "Figaro" was given in the Festspielhaus; "Così" enjoyed the pleasant surroundings and good acoustics of the Residenzhof courtyard except when bad weather brought a move to the Carabinieri Room inside.

"Fidelio", the remaining opera in the festival repertoire, was the least satisfactorily performed. Held over from last season, the production was staged as well as conducted by Mr. Karajan. In seeking to give dramatic swiftness to the score, the conductor sacrificed much of its depth and nobility. This was the main, but

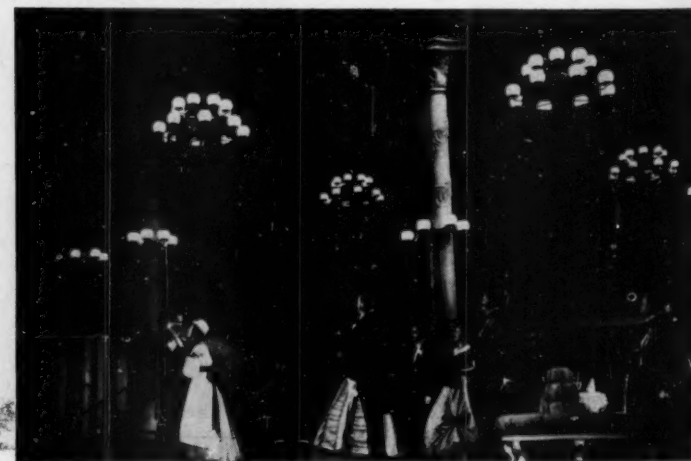


Photos by Karl Ellinger

Lisa Della Casa and Dietrich Fischer-Dieskau as the lovers in "Arabella"



Above: In the last act of "Le Nozze di Figaro" are, left to right, Christa Ludwig (Cherubino), Murray Dickie (Basilio), Erich Kunz (Figaro), Irmgard Seefried (Susanna), Elisabeth Schwarzkopf (the Countess), Dietrich Fischer-Dieskau (the Count). Below: The ballroom scene in "Arabella", with Mr. Fischer-Dieskau (Mandryka) and Eta Köhrer (Fiaker-Milli) at the left



MUSICAL AMERICA

fatal defect of the performance heard on Aug. 9.

In other respects it was admirable, with Christel Goltz singing and acting handsomely in the difficult role of Leonore. Other members of the generally admirable cast were Sena Jurinac (Marzelline), Giuseppe Zampieri (Florestan), Rudolf Christ (Jaquino), Paul Schoeffler (Don Pizarro), Otto Edelmann (Rocco), and Nicola Zaccaria (Don Fernando). Mr. Karajan had made ingenious use of the Felsenreitschule stage, with its tiered, windowed rocky corridors, to suggest the prison settings.

As usual, opera was not the sole business of the festival, which offered nine orchestral concerts, four lieder recitals, programs by the Grand Ballet du Marquis de Cuevas, three plays, five Mozart matinees, four instrumental recitals, five chamber concerts, six serenades, a demonstration of electronic music, a performance of Mozart's C minor Mass in the Abbey Church of St. Peter, and four church-music concerts.

Progress on the new Festspielhaus was in evidence. When it opens in 1960 it will make possible even further expansion of the festival.

Warsaw Festival Of Modern Music

Warsaw.—The six opera performances to be given as part of the Second International Festival of Contemporary Music here, from Sept. 25 to Oct. 5, will consist of three presentations of "Krakutuk", by the Polish composer Tadeusz Szeliowski, and three of "Peter Grimes" by Benjamin Britten.

The Polish work, based on tales by E. T. A. Hoffmann, was completed in 1955. Both works will be given by the Baltic Opera Company of Gdansk. Guest ensembles at the festival will include the Leningrad Philharmonic, the French Wind Quartet from Toulouse, and the Juilliard Quartet.

Montreal Orchestra Plans October Opening

Montreal.—The regular concert season of the Symphony Orchestra of Montreal will begin Oct. 21. Besides Igor Markevitch, the conductor in charge (chef d'orchestre attitré), the concerts will be led by Thomas Schippers, Wilfrid Pelletier, Pierre Monteux, Charles Munch, Arnold Gamson, and Josef Krips.

Soloists scheduled to appear are Martha Lipton, Belva Boroditsky, Marguerite Laverne, Marguerite Gignac, Eileen Farrell, and Therese Guerard, sopranos and mezzo-sopranos; Tadea Pytko and Maureen Forrester, contraltos; Jean-Paul Jeanotte, Andre Turp, and Nicolai Gedda, tenors; Louis Quilico, and Robert Savoie, baritones; Denis Harbour, and Norman Farrow, basses; Nathan Milstein, and Christian Ferras, violinists; Joseph de Pasquale, violist; and Leon Fleisher and Glenn Gould, pianists.

Toronto Society Lists Five Concerts

Toronto.—The York Concert Society will sponsor five concerts under the direction of Heinz Unger during the coming season. Three concerts will be given at the Eaton Auditorium, two at Massey Hall. Scheduled soloists for the series are Lois Marshall, Maureen Forrester, Greta Kraus, and Tossy Spivakovsky.

Vancouver Host to First Annual Festival

By ADA MCGEER

Vancouver, B. C. — With royalty, top-ranking musicians, centennial celebrations, and climate making the best of this city's sea-girt beauty, Vancouver's first International Festival took its place among the leaders in such events.

The opening symphony concert, on July 19, was charged with enthusiasm. When the revered Bruno Walter walked on stage to conduct, the capacity audience stood to pay him homage. Mr. Walter drew superior sounds from the Festival Orchestra, which was considerably helped by imported musicians. His profound penetration, as applied to Schubert's "Unfinished" Symphony, produced tonal nuances hitherto unrealized by many listeners. Brahms's Symphony No. 2 was set forth in all its spacious glory and idyllic moods, and the "Alto Rhapsody" reached sublime heights when Maureen Forrester's rich contralto voice, blending with a male choir, was projected in an orchestral setting of deep emotional significance. The concert was repeated later with the Princess Margaret in attendance.

Walter Leads Initial Concert

Mr. Walter's program was the opening gun in a four-week series of events unparalleled in the cultural history of Vancouver. A concert led by William Steinberg on Aug. 10 provided a fitting conclusion to the orchestral series, and had the added significance of including two premieres. The first was "Judith", a cantata by Paul McIntyre which won the festival competition. Lois Marshall, soprano; Leo Ciceri, narrator; the orchestra; and a small choir presented the Biblical story with technical skill and understanding. The work was imaginative and original, particularly in the use of solo woodwinds as background to solo voices. However, there were too many forms of expression employed in the overall design, despite Mr. Steinberg's close-knit direction. At the conclusion, the 27-year-old composer was given an ovation.

Glenn Gould with Orchestra

The concert also brought the North American premiere of the late Ralph Vaughan Williams' Ninth Symphony. Mr. Steinberg kept an augmented orchestra under firm control, molding the placid movements to blend expressively with the pageantry of brass and percussion passages. Between the McIntyre and Vaughan Williams works, Mozart's Symphonie Concertante was given, with Szymon Goldberg, violinist, and William Primrose, violist, as the solo artists.

The concert led by Irwin Hoffman, conductor of the Vancouver Symphony, presented Glenn Gould as soloist in Beethoven's Second Piano Concerto. The pianist's clarity and poetic style exactly suited this elegant work. Mr. Hoffman led a spirited performance of Prokofiev's Fifth Symphony. Refreshing melodies in a well-ordered pattern characterized Lyric Interlude, by the local composer Robert Turner.

An all-Bach program was provided by the CBC Chamber Orchestra under John Avison, local CBC conductor. Mr. Gould, again at his best, was heard in the Piano Concerto No. 1. Lois Marshall's voice soared exultantly in the cantata "Jachzet Gott in Allen Landen". Mr. Gould was



Svarre/Cantion



Svarre/Cantion

"Don Giovanni" at Vancouver. Upper right: George London (center), Pierrette Alarie (left), and chorus members. Above: Joan Sutherland, as Donna Anna

joined by Arthur Polson, violinist, and Nicholas Fiore, flutist, in the Brandenburg Concerto No. 5, to weave a brilliantly colored tapestry of sound. Mr. Avison's leadership was always discerning.

Under the astute direction of William Steinberg, Verdi's "Requiem" became a high point of the festival. Miss Marshall's soprano, thrilling in the "Libera me"; Maureen Forrester's rich mezzo tones; the vibrant tenor of Jon Vickers; and George London's impressive baritone, gave authority to the solo passages. The choir, about 200 strong, made a powerful impact with its superior volume, attack and balance.

The festival's operatic offering was

New Menotti Opera Opens in Brussels

Brussels. — Gian-Carlo Menotti's latest opera, "Maria Golovin", received its world premiere at the United States Pavilion at the Brussels World's Fair on Aug. 20. Commissioned by the National Broadcasting Company, the opera was presented by the NBC Opera Company with American singers. Staged by Mr. Menotti, the opera was conducted by Peter Herman Adler, and the cast included Franca Duval, Richard Cross, Patricia Neway, Ruth Kobart, Herbert Handt, and William Chapman. A detailed report of the opera by MUSICAL AMERICA's Brussels correspondent will appear in the October issue of the magazine.

a superbly mounted production of "Don Giovanni". The evocative settings by Ita Maximovna established the atmosphere of 16th-century Spain, their muted coloring and solid structure making a striking foil to the rich costumes. Gunther Rennert, in his North American debut, directed the action so that it had relentless purpose plus emphasis on its touches of humor.

Mr. London was a dignified rather than a roistering rascal, but his voice was magnificent, his stage presence commanding. By contrast with his stylized interpretation, Jan Rubes gave a convincing study of a buffoon-like Leporello that was completely satisfying. Leopold Simoneau sang Don Ottavio in true Mozartian style. As Donna Anna, Joan Sutherland, of the Royal Opera at Covent Garden, gave a stunning performance. Her lovely voice soared easily in the exacting arias, and her bearing was regal. Milla Andrews' Donna Elvira was not as successful vocally, but Pierrette Alarie made a charming Zerlina. Don McManus and Bernard Turgeon gave good accounts of themselves as the Commendatore and Masetto, respectively. Nicholas Goldschmidt conducted with smooth competence.

Numerous Recitalists

Among recitalists, first consideration should be given to Glenn Gould, who held his audience spellbound. The high point of a program that was outstanding for its display of technical mastery and sensitivity was Alban Berg's Piano Sonata No. 1, played as an encore.

Maureen Forrester's recital was presented with musical perception. Her beautiful contralto was heard in, among other works, the first performance of "Spring Rhapsody", by the local composer Jean Coulthard. This sophisticated setting of four poems by eminent Canadians bristled with technical difficulties, easily resolved by the singer and her accompanist, John Newmark.

With her ability to communicate the inner meaning of a song, Lois Marshall turned her program into a series of vivid works of art, projected with ease to the far corners of an acoustically imperfect theatre. She was assisted by her accompanist, Weldon Kilburn, and Henry Ohlman, clarinetist.

Pierrette Alarie and Leopold Simoneau were heard in solos and duets designed for the initiated. Their individual techniques and interpreta-

International Report

Vancouver Festival

(Continued from page 7)

tions were almost faultless. Another husband-and-wife team, Vronsky and Babin, gave an expert demonstration of duo work on two pianos and duets on one piano.

Mr. Babin was also heard with the Festival Quartet, which includes Szymon Goldberg, violinist; William Primrose, violist; and Nikolai Graudan, cellist. These eminent solo artists gave three concerts featuring the best music written for this combination of instruments. With the addition of Sidney Wells, double-bass player, they gave a performance of Schubert's "Trout" Quintet that brought the audience to its feet.

Ingrid Bjoner, Norwegian soprano, made an extraordinary impression in her recital. She was praised alike for a fine voice, evenly scaled throughout a three-octave range, and for her ability to project songs with convincing sincerity. George Brough was her accompanist.

Marcel Marceau made the outstanding contribution in the field of drama. His miming, transcending the visual performance, represented an

artist's insight into the human comedy.

The most distinctly British Columbian contribution to the festival was the specially commissioned play by Lister Sinclair, "The World of the Wonderful Dark", a story drawn from legends of the West Coast Indian tribes. The production, involving 50 Canadian actors, was full of turbulent action and recalled a bygone culture, but the characters failed to come alive. Music taken from Haida Indian chants, arranged by John Brockington, and native dances designed by Beth Lockhard, contributed to the pageantry.

The festival came to a colorful conclusion with the presentation of the National Dancers of Ceylon, flown to Vancouver for their first North American appearance. Lithe and vigorous, the ritualistic dancing of this group of seven provided an exotic experience.

The success of the festival owed much to the vigorous and dedicated services of W. C. Mainwaring, president; Nicholas Goldschmidt, artistic and managing director; and countless other individuals. Arrangements for a second festival next year are already under way.

Don Giovanni Inaugurates Aix-en-Provence Festival

By PAUL AFFELDER

Aix-en-Provence, France.—Two delightful old courtyards, open to the clear, cool skies of southern France, provided the ideal settings for the three opening events of the 11th annual music festival at Aix-en-Provence.

Inaugurating the festival on July 10 was a performance of Mozart's "Don Giovanni", presented in the court of the Archbishop's Palace, which has been converted into a charming little open-air theatre. It was a production whose whole was a good deal better than its parts. Thanks to the musical direction of Hans Rosbaud, who conducted a Mozart-sized orchestra and chorus drawn from the Paris Conservatory forces, the opera moved along swiftly and surely and was highlighted by its numerous ensembles. Complementing this was Guy Derlon's fast-paced, unstilted stage direction and A. M. Cassandre's sets, which permitted rapid scene changes.

Three Excellent Singers

With three exceptions, the solo voices were not outstanding. Those exceptions were Ernst Wiemann, whose Commendatore was arresting enough to make one wish he had had more to sing; Rolando Panerai, a superb Leporello, who seemed to enjoy everything he did, and made the audience enjoy it with him; and Consuelo Rubio, who outshone the other women in the cast with a powerfully convincing account of Donna Elvira's part.

Although he is Spanish, Antonio Campo lacked the dash and color so necessary for the ideal portrayal of the title role. In the lighter passages, Teresa Stich-Randall sang Donna Anna's music admirably, but when the going became higher and heavier, she was inclined to force. Mario

Spina started out rather unconvincingly as Don Ottavio, improving, however, as the opera progressed. Mariella Adani's Zerlina was adequately sung and pertly acted, and Giorgio Tadeo, with little to offer by way of a voice, made an exceptionally believable, rustic Masetto.

The concerts on the two following nights were held in the Cloister of Saint Louis, which, with its beautiful Gothic arches on all sides, a fountain in the middle and lights in the trees, provided just the right atmosphere for music-making.

Wilhelm Kempff gave a piano recital on July 11, proving once again—for those who were not already aware of it—that he is, above all, a deeply sincere musician who places the music itself before showmanship. As a matter of fact, he was extremely reserved in his physical motions but intensely probing in his interpretations. This was especially true of the two slow movements of Brahms's Sonata in F minor, Op. 5, and the one in Chopin's B minor Sonata. The faster movements were eminently convincing, too, though there was more than a handful of false notes in them. Separating the two big sonatas to make them an admirably balanced and substantial program were six Bagatelles, Op. 126, by Beethoven, slighter fare, to be sure, but delivered

in a solid, thoughtful and altogether entertaining fashion by a master pianist.

What a wonderful and appropriate background the cloister afforded for the program of six Vivaldi concertos presented by I Musici on July 12! Nor was an entire evening devoted to music by the "red priest" of Venice the least bit tiring; on the contrary, it was most stimulating and musically satisfying. And how exquisitely the concertos were performed! The 12 highly polished players chose to give the music a smooth, velvety treatment. Only in the final work, the "Summer" Concerto from "The Four Seasons", Op. 8, where Vivaldi's nature-painting requires it, was the music played with considerable vigor. As had been the case the previous evening, it was the slow movements, most tender and lyrical, which provided the artistic high points. Both as soloists and as

members of the ensemble, the players were superlative in every way. If one is to be singled out for special praise, it should be Bruno Giurana, whose performance of the solo in the Concerto in A minor for Viola d'Amore and Strings—especially his warm interpretation of the Andante and his crystal-clear harmonics in the cadenza of the finale—was something to remember and cherish.

Among the events scheduled for the remainder of the festival, which ran until July 31, were productions of Rossini's "The Barber of Seville" and Mozart's "The Magic Flute", as well as repetitions of "Don Giovanni"; concerts by the Orchestre Jean-Marie Leclair, the Orchestra of the Southwest German Radio, and the Paris Conservatory Orchestra; and recitals by Andres Segovia, guitarist, and the duo-pianists Arthur Gold and Robert Fildale.

Strauss's *Feuersnot* Offered During Munich Festival

By EVERETT HELM

Munich, Germany.—The Munich Festival has made a specialty of presenting the works of Richard Strauss, and probably there is no place in the world where they are done better. The festival brings out annually a lesser-known Strauss opera in a new production; this year it scraped the bottom of the Strauss barrel and came up with "Feuersnot", which had not been heard in Munich since 1935.

In most opera houses "Feuersnot"

whose voice has seen better days. The chorus part is enormously difficult, and it was sung extremely well. The orchestra played with élan under Rudolf Kempe. The stage sets and costumes were superb.

The story itself is half folksy, half esoteric. On a certain day of the year all the children of Munich collect wood for a huge bonfire. They hammer on the door of the "Unknown Stranger", who is rumored to be a practitioner of black magic, until he opens up and literally tears his house apart to supply them with kindling. For some unexplained reason the Mysterious One tops off this generous act by kissing the mayor's daughter before all the world. (Cries of "shame, shame" and "fie, fie" from the assembled citizenry.) She gets her revenge that same night by inviting the Fresh One to step into a large basket and be hauled up to her room for the night, then stopping the basket in mid-air.

Personal History

Dangling between her balcony and *terra firma*, the Wicked One puts a hex on the citizenry, which has again assembled, with the result that all their lamps go out. This creates *Feuersnot* (lack of fire). The lights go on again only when the damsel has fulfilled her promise. Everyone is overjoyed, including the lovers, who sing a love duet as the curtain falls. The whole thing is highly symbolic, in a sense, for Strauss wrote the work as an act of revenge against the city of Munich, which, he felt, had mistreated him. To really understand "Feuersnot" one must be acquainted with all the personal lore that forms its background. But these are things of the past; they are private and completely uninteresting to the operagoer of today. Their net effect is to get in the way of the work itself and to weaken it.

"Feuersnot" was coupled with Strauss's ballet "Die Josephslegende", a violent contrast to the other work. In a thoroughly realistic way it tells the Biblical story of Joseph before Potiphar's wife—how she falls in love with his innocence and godliness, tries to seduce him, and ends up by strangling herself, after Joseph has been rescued from torture by the archangel. In many respects this ballet is the counterpart of "Salome"—not only in the story of unnatural lust but also in the general atmos-



In "Don Giovanni" at Aix-en-Provence are, from the left, Rolando Panerai (Leporello), Antonio Campo (Don Giovanni), Ernst Wiemann (Commendatore)

has not been heard very often since around 1901, the year it was first produced, and in the really fortunate ones it has not been heard at all. It is a work that any opera house and any music-lover can easily do without. We were nevertheless glad for the opportunity of hearing it, for we probably will never hear it again—not if we can avoid it, anyway. The orchestration is slick, as always in Strauss's music; the singers are given every chance to shine; the harmony is lush and tricky. Only one thing is missing—musical content. In the work's favor, however, it must be stated that it lasts only 90 minutes, although it is a long hour and a half.

The Bavarian State Opera gave the work a splendid production, with the exception of the leading soprano,

phere and in the musical means, which for want of a better term are generally referred to as "expressionist".

Probably there is no other way of performing this piece than the "blood and thunder" type of production seen in Munich. This kind of theatre, be it ballet or opera, seems very much dated today, for the shock element is no longer effective. It is perhaps unfortunate that "Die Josephslegende" must suffer under such changes of taste, for the score contains some fine passages, as well as many routine ones. The production was a lavish one as far as costumes and scenery go. The dancing was on a somewhat lower level. Heinz Rosen was the choreographer.

Restored Theatre

To celebrate its 800th anniversary, the city of Munich has recently dedicated its restored 18th-century Residenz Theater. This was without any question one of the most lovely theatres on the face of the earth, and it is more lovely today than ever. During the war, it was carefully stored away in safety. Last year the pieces were got out, burnished and put back exactly as they were.

The only difference between the theatre as we last saw it in 1938 and as it is today is that the gilt and colors are now brighter and certain 19th-century additions have been removed. It is a perfect little jewel, of which the Bavarians are justly proud.

Since the Cuvillés Theater (as it has been renamed after the original architect who built it) holds only 600 persons, it is used only on such special occasions as the festival. It was here that we heard Mozart's "The Abduction from the Seraglio", and a magnificent experience it was, despite a few weak spots. The Blondchen, who is really an operetta singer and does not belong on the opera stage, overacted her part and had an unpleasant voice. The Pedrillo was not quite up to standard vocally and acted poorly.

Erika Köth, on the other hand, was an excellent Constanza, not only vocally but also in her portrayal of the part. Richard Holm was outstanding in the role of Belmonte. He is endowed with excellent vocal equipment, which he uses skillfully, and is in addition a tenor possessing real intelligence. He succeeded in imparting dignity and humanity to the role in such a way that one was reminded of Tamino in the much later "Magic Flute". This, we believe, is what the part requires, for in a sense "The Abduction" is a preparatory study to "The Magic Flute" on both the musical and ethical planes.

Arnold's Staging

The entire production was given just enough of the ethical flavor of "Zauberflöte" to save it from being what some performances make of it—a farce composed of slapstick and horseplay. Heinz Arnold, the stage director, achieved a splendid balance between the serious and the comic elements and avoided any feeling of incompatibility between them.

There was horseplay enough in this production, thanks to the incomparable Osmin of Kurt Böhme. This fabulous singer, who seems to have been born for the role of the ridiculously bloodthirsty overseer, is one of the best comics we have ever seen on any stage, anywhere, in any role. He knows just how far he can go with his clowning and still preserve a certain dignity; there is a small,

Russian, American Ballet Groups in Paris

By CHRISTINA THORESBY

Paris.—The presence of the Bolshoi Ballet in Paris for the first time, for a season of just over two weeks prior to its appearance at the Brussels Fair, created a demand for tickets that not even the large capacity of the Paris Opéra could satisfy. No one knew exactly when Galina Ulanova would be dancing, as, with the years, her appearances become ever less frequent, but everyone hoped to be lucky enough to be able to see her dance at least once.

Except at the cinema, I have never had the good fortune to see Ulanova dance her famous role in Prokofiev's "Romeo and Juliet", though I did see the beautiful performance that Raissa Strouchkova gives of this when Ulanova is not dancing. Once I had adjusted myself to the weighty decor, I became completely absorbed in this dramatic production that follows Shakespeare's play so closely.

Bolshoi's "Giselle"

But I did see Ulanova give the better of her two performances of Giselle in Paris in the excellent version of the Bolshoi Theater. Under the direction of ballet master Leonide Lavrovsky and conductor Youri Fayer, this is probably the purest and most complete version extant of this venerable ballet. The score and action have not been cut, and in many details of the mime the story makes much better sense than in the versions we are used to seeing. This particularly applies to the development of the character of Giselle's would-be suitor, the forester, interpreted by a first-class dancer, Vladimir Levachov, who obtained warm personal applause.

Likewise, the role of the Queen of the Willies is given to a star-dancer, Rimma Karelskaia, who dances the principal role in the Bolshoi production of "Swan Lake". The Bolshoi production also includes the special divertissement for two leading dancers before the mad scene, beautifully executed by Ludmilla Bogo and Glab Evdekonov, which is normally cut nowadays. Nikolai Fadeytchev dances a splendid Albrecht, and sets and costumes in both acts are most attractive. The corps-de-ballet is magnificent throughout, and its graceful execution of the "promenade en arabesque" in the second act, that can look so awkward, was nothing short of sensational.

Artistry of Ulanova

It is hard to describe the special allure of Ulanova. Slight, pale, and barely made up, she would scarcely attract attention in the ordinary way. But then, there is nothing ordinary about Ulanova. The moment she starts to dance, she holds your attention with a simplicity, harmony and dignity that are deeply moving and united in every movement to her very finger tips. There is no exaggeration, no striving after effects, and

needless to say her artistry is based on technical mastery that is beyond dispute. I think the most striking quality of her performance is that as soon as the ballet is under way you forget that this is Ulanova interpreting the role of Giselle. She is Giselle. This power to communicate is probably the true secret of Ulanova's greatness, which goes far beyond technique, looks or superficial effects to the very heart of human experience.

When not engaged in a full-length ballet, the remarkable technical prowess of the Bolshoi dancers is less artistically displayed. The programs of short ballet numbers and extracts that were seen in Paris, though revealing many remarkable dancers both male and female, including the dynamic Olga Lepechinskaja, was often shoddily dressed in outmoded styles, and was at times even reminiscent of the circus.

It would seem that in spite of, or possibly because of, their astonishing technical feats, these Russians require sufficient time to involve us in an interior dramatic situation to dissipate an awareness of the superficial vulgarities and banalities inherent in their costumes and bravura.

During the period that the Bolshoi company was dancing at the Paris Opéra, the Ballets of the Paris Opéra were dancing at the Bolshoi Theater in Moscow, where from all accounts they were received with enthusiasm. It is reported that the youthful Liane Daydé and Michel Renault were particularly admired.

American Ballet Theatre

It is regrettable that arrangements were made for the American Ballet Theatre to begin its short Paris season at the Théâtre des Champs Elysées while the Bolshoi were still appearing at the Opéra, though it afforded these companies a chance to meet and see each other dance. But, up to the last evening, people were still fighting to get into the Opéra at any price to see the Bolshoi, and it was only after they had left that balletomanes turned their attention seriously to the Ballet Theatre for their last two or three performances.

This was a great pity, as it was generally agreed that the Danish dancer, Erik Bruhn, now appearing with Ballet Theatre, was as good as anything the Bolshoi had to offer, and that his marvellous performance

two spheres: tragic and comic. In his hands it was all of a piece. This was something of a pleasant surprise, since Mr. Rieger, who is the regular conductor of the Munich Philharmonic Orchestra, seldom conducts opera.

This year's festival program contained no less than six Strauss operas ("Capriccio", "Daphne", "Feuersnot", "Die Frau ohne Schatten", "Der Rosenkavalier" and "Salome");



Raissa Strouchkova in the wings of the Paris Opéra during the visit by the Bolshoi Ballet

with Lupe Serrano of the "Don Quichotte" pas-de-deux, was indeed superior to the version danced by Olga Lepechinskaja and Iouri Kondratov.

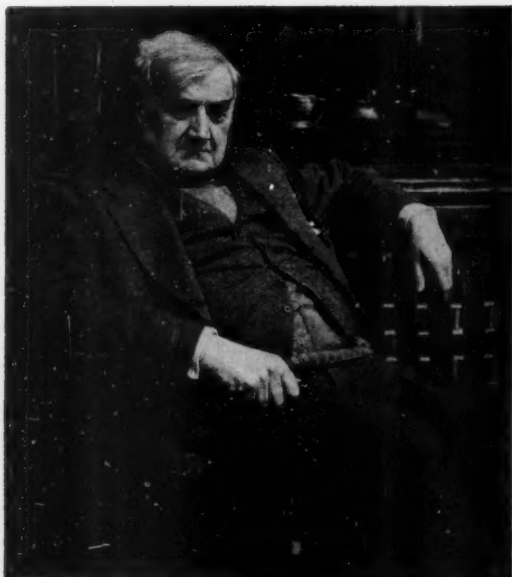
Nora Kaye, too, was as striking as ever in Tudor's lovely "Pillar of Fire" and the gruesome "Fall River Legend", but it must be admitted that she is not suited temperamentally to the "Black Swan" variation. Lupe Serrano gave the best performance I have yet seen of Raffaele de Banfield's "Combat", and it was worth persevering with William Dollar's rather tedious choreography to see her magnificent death scene at the end of the ballet.

Vivaldi Work Heard

The Italian Cultural Relations in Paris sponsored a visit to the Théâtre des Champs Elysées of the Florence production of Vivaldi's opera "La Fida Ninfa". Although there was some exceptionally fine singing of the numerous and difficult arias by the cast of six, which included Dora Gatta, Nicola Monti and Lorenzo Testi, this production under the direction of Angelo Ephrikian was not altogether successful. One felt the lack of masque and ballet to support the static dramatic action, which, in the style of "Les Indes Galantes", was a customary feature of Italian opera in Vivaldi's heyday, and the orchestral realization we heard did little more than double the line of the singers with the strings, with monotonous results. Neither did the ambitious baroque costumes quite come off. A good idea in themselves, and obviously copied at considerable expense from old prints, they were inclined to be over-fussy, and a bolder approach with better use of color would have been more

(Continued on page 31)

Wagner's "Tristan", "Meistersinger" and "Lohengrin", two Mozart operas; and Handel's "Julius Caesar". The last mentioned is, like some of the others, a carryover from previous seasons. It is a splendid spectacle, with breathtaking scenery and costumes, done in the grand manner. It comes off very well indeed, and Lisa della Casa is by all odds the star of the production.



British Information Service



Vaughan Williams as seen at work and rest in his later years

Vaughan Williams— “His Music Will Not Suffer Brief Life”

By NEVILLE CARDUS

Music critic of The Manchester Guardian



MUSIC is not always an international language. At least two composers of eminence are likely always to defy translation and remain unexportable. Vaughan Williams, like Bruckner, must be counted and described as national in not merely a geographical but psychological, not to say spiritual sense. His music, again like Bruckner's sounds alien and not entirely articulate heard in a foreign scene. He appeals directly only to ears that are English either by birth or heritage.

He is known and respected in the United States mainly, I suspect, because Americans have usually fallen for anything oldish or traditionally English. The archaic elements in Vaughan Williams' music, the throwbacks to Tudor modes and diction, have probably won American admiration, and maybe envy, exactly as American admiration and envy are stimulated by antique Tudor furniture, and cottages which once on a time used to be exported bodily to the States.

Analysis of Englishness

But the Tudor and “folk” characteristics are only the surface signs of Vaughan Williams' Englishness. He was born in an English parson's home in the country; he was educated in an English public school and at Cambridge, then at the Royal College of Music. His studies abroad with Ravel and Max Bruch had scarcely an effect at all on his technique or ways of thought and feeling. When he interested himself in English folk song, he was drawn to it not only as an artist and composer looking for fresh means of expression. He became absorbed in folk song because he found in it his true self.

We must remember that as a composer he came rather late to maturity. The cause was not any kind of arrested development. English music during his formative years spoke, as Oscar Wilde said, with a German accent. Elgar, as English as Vaughan Williams himself but in a definitely 19th-century way, composed in idioms, rhythms, harmonies and orchestration which were readily understood by Hans Richter and Strauss.

An early and very fine work of Vaughan Williams, the vocal and chamber setting of Housman's “A Shropshire Lad” verses, tells us of the stylistic environment he was then

living in. This work contains something of the right and lasting core, but the music at times has a fluent dramatic rhetoric, not to say romanticism, which has little or no relationship to the reticent, gently inhibited genius who first fully realized his direction in the “Pastoral” Symphony. This symphony is as impersonal as a late summer day in the English Cotswolds, as imperceptibly changed in texture and key as the light and shadow falling over the fields, hills and valleys. In it Vaughan Williams broke away from the Continental tyranny.

As soon as he has assimilated and made instinctive his new-old parts of speech, the modal harmony and pre-19th century shapes, free of romantic crescendos and color, he emerged from “period” and regionalism, and unfolded a full humane nature. His mysticism and his fundamentally puritan spirit were not at issue with and did not contend against a quite Rabelaisian frankness and gusto.

The “Five Tudor Portraits” are as revelatory of Vaughan Williams as the “Sancta Civitas”. In the settings of liturgical texts—the Mass, the Magnificat and the Benedictus—the churchman in him is for the musical task at hand predominant. But it was no ritualist who let himself loose in the Fourth Symphony, which exploded an atom-bomb energy in the 1930s, coming as a shock and upheaval after the “Pastoral”, the latter work as ruminative as a cow chewing its cud. The harsh axe-edge dissonances of the Fourth Symphony—you have never really heard it unless you have heard Mitropoulos conduct it—the fierce rhythms and fist-shaking climaxes out-Waltoned Walton's First Symphony.

“Your Modern Music”

One day Vaughan Williams himself was rehearsing this galvanic Fourth Symphony, and after the acid-bitter yet overwhelming end of it he put down his baton and said to the orchestra: “Well, gentlemen, if that's your modern music you can have it!”

He lived to the age when the British public cannot resist applying to any candidate for octogenarianism the terrible term “Grand Old Man”. And Vaughan Williams hated it. Though he looked back over the years in search of musical parts of speech not steeped in 19th century “romantic” dyes and significances, he kept himself creatively abreast with, even

in front of, his time.

The film “Scott of the Antarctic” challenged him to the composition of some of the most vivid haunting sounds ever heard in a cinema. Loneliness, desolation, whistling timeless winds in a void made emptier by the sighing of a high soprano voice—here is an old man's imagination as terrifically alive as Benjamin Britten's.

Fifth, Sixth Symphonies

His tranquil Fifth Symphony came to us in the years of its production as the ripe farewell of the man who had attained the Gospel span of life. In this work, with its beatific slow movement, the Celestial City of John Bunyan is entered. Then the wonderful old man opened yet another vein, in the Sixth Symphony, riotous, protesting, unbuttoned, and, finally, sinister and enigmatic.

His mastery as craftsman is not immediately perceptible. He had no use for professional efficiency for its own demonstrative sake. He risked clumsiness. His music seems at times to resemble his own physical aspect of lumbering expansive untidiness. In many a bar his buttons are wide open.

He appeared to go out of his way to avoid giving any impression of facility. His music seldom has sheen or the slightest glamor on its texture. His melody is far from symmetrical, and his rhythm eludes measurement by the ticking of a metronome, or by the familiar baton beats of the conductor. His harmony, even when he is using it instrumentally, derives from a vocal or choral counterpoint. The color of his orchestration is neutral, with brass tone suddenly coming sonorously through the clouds.

Once more like Bruckner, he has no erotic allurements; and yet again like Bruckner, his mysticism or religious preoccupations have no narrowly theological flavors or attitudes. There is no pulpit or shiny prayer-books in his music, which contemplates nature as God with a quite pantheistic surrender of self. We are a long way from church ritual in the “Job” music, and nearer to Blake.

The range of this so-called “typical” Englishman is really remarkable, extending from the moonlit lyricism of the “Serenade to Music” to the vehement protests in the Fourth Symphony, from the happy-hearted Romance for Harmonica (composed for Larry Adler) to the hieratic austerity of “The Pilgrim's Progress” (the poor man's “Parsifal”).

French Studies

In the “Serenade to Music”, especially during the orchestral introduction, we can sense influences of Vaughan Williams' French or Continental studies; and I know no other passage or passages in his mature productions where there is a trace at all of cosmopolitan assimilations.

Without conscious twist of technique, without conscious experiment in modernity, in fact by turning his back on the musical scene and fashion of the time of his rise to mastery, he moved English music into a fresh unchoked channel, cleared from the water much chromatic weed, and opened the way to a wider horizon, one which not only invited us to go forward, but spread dome-like over a still fruitful past and tradition. May-

(Continued on page 32)



Mephisto's Musings

Peripatetic Imps

One of my more energetic and incurably curious imps took off on his own this summer to see what he could see and hear in various parts of musical America. He was so filled with wonder, delight and enthusiasm that we hadn't the heart to refuse to hear the results of his samplings:

Hovered over Santa Fe. So busy looking at the gorgeous mountain scenery almost forgot to listen to a Verdi opera being presented across a moat on a small but ever so convenient stage. Soon became completely captivated by the singing and acting of a young spirited group doing "Falstaff". Forgot the scenery. It was hot.

Dipped into Canada for a glimpse of a big festival in Vancouver. On first evening there, thought mistake had been made and had landed in fairyland—the myriad twinkling lights, high mountains, ocean. On top of all that, music everywhere. Felt more at home soon watching Don Giovanni descend once more to my fiery regions. Leporello so very good wished for once Mozart would have had him journey all the way with his master. A cannibal scene in the Indian play, "The World of the Wonderful Dark", was so frighteningly realistic felt best to find a cooler spot. Heat wave and forest fires made it seem too home-like.

Transported myself to a cool, cool mountain top in Marlboro, Vt. Rural and primitive. Much dedication to the innermost spirit of chamber music. A giant of a musician (Serkin, they call him) played the giant "Hammerklavier" Sonata. If only Beethoven could have heard him! Lots of small groups tootling and bowing and singing—real music-making. But cool and damp.

Longed for heat again so scampered to farthest corner of the country, La Jolla, outside San Diego. Again great beauty of hills, sea, and radiant skies. Thawed out in time to be ravished by an expert suave ensemble (courtesy, was told, of top Los Angeles musicians) playing Schubert's moving, monumental Octet in F major. Considered long trip worthwhile. Also handsomely satisfied curiosity as to what musical director Nicolai Sokoloff has been accomplishing in over 17 years in that enchanted spot.

Hopped up the coast to look in

on what a fellow imp said was something new and special in summer outdoor music. Found myself in heaven (if one of Satan's imps can be considered a judge in such matters). Perched high on a Santa Cruz mountain top, covered with jade green, immaculately kept vineyards is the Masson Winery, looking for all the world like an ancient monastery. At first preferred the company of a flock of swallows who thought the music below was especially for their excited benefit (the harp was their dream favorite).

The concert was chamber music of the most celestial sort. A Malpiero Quintet drew me down to listen among the 500 mortals there before the winery. It was a felicitous decision. In intermission was invited to partake of Masson champagne, "On the house", by genial vineyard owner, host and entrepreneur, Norman Fromm. Music, champagne, sparkling mountain air, more music. Had to leave because of stern orders from the Boss to return or be banished. But did extract promise that on very good behavior would be allowed to return next season to participate in that piece of heaven on Musical American earth."

Looking Back

I'm sure many of my older readers remember Howard E. Potter, who was associated with the advertising department of MUSICAL AMERICA nearly a half-century ago. Howard is now a spry and mirthful 81, and he and his wife celebrated their 50th wedding anniversary on June 24. His reminiscences are the equivalent of a history of American music since the turn of the century, and I have induced him, for the benefit of the youngsters, to recall a few of the high spots in a long career on the business end of music:

My first interest in concerts came in planning in 1898 a subscription series in Newark, N.J., where I was in the insurance business.

It was very fortunate for me that the first person I consulted was John C. Freund, who founded MUSICAL AMERICA in 1898, and he was most helpful, then and later. He suggested a recital by David Bispham and contacted Bispham for me. A very important list of patronesses were most helpful and all amounted to three Bispham concerts in Newark.

I was a super at the Metropolitan in those days at 50c a performance and I persuaded Lillian Nordica to come to Newark for a recital, for which the hall was sold out on the opening day of the sale. She gave two more concerts with the same result.

Marcella Sembrich came for a matinee recital, after which came recitals by Joseffy, Hofmann, Kreisler and Gerardy, Dippel and De Lussan, Ysaye, and Campanari, and a "Parsifal" lecture by Henry Krebhiel and Alfred Hertz.

As an alumnus of MUSICAL AMERICA, in the advertising field, the association was very interesting and profitable when an offer came from Loudon Charlton to join him for the transcontinental tour of Mme. Sembrich, assisted by Frank La Forge and Francis Rogers.

Next followed three distinguished tours with Jan Kubelik, one of the very great musicians. (Only last week his son Rafael—for whom I was the American godfather in Prague— took over my complete collection of data concerning his father.)

Next, was a particularly important and pleasant tour, the joint appearance of Nellie Melba and Kubelik, one of the greatest tours ever known in this country and Canada. It broke all previous records.

During my years with Charles L. Wagner and his many varied artists and attractions, I was with John McCormack, Galli-Curci's first transcontinental tour, and Grace Moore's first concert tour; for two memorable years with Will Rogers and for seven with Mary Garden in concert tours and also as her personal representative during her directorship of the Chicago Opera.

When Mary Garden retired as director of the Chicago Opera, Carl D. Kinsey appointed me assistant manager of the Chicago Musical College for two years. I returned to the Wagner management for his production of "The Barker", starring Claudette Colbert and Walter Huston; then on to Chicago with "The Barker", and Richard Bennett, at the Blackstone Theatre, for more than a year.

In 1931 I went to Newark to see Mary Wigman dance, and the next morning found me in the office of Sol Hurok—the beginning of a long and most pleasant association. Mary Wigman's first transcontinental tour was very exceptional, with capacity houses everywhere. In many cities the halls were completely sold out two months before her arrival. The theatre in New York was sold out more than two months before she even left Dresden. I still receive two letters a month from her; they were suspended only during war times.

My 40 years of touring was most satisfactory. All the artists cooperated to the fullest extent. Even the greatest soprano ever to sing at the Metropolitan, the Australian-Scotch-Presbyterian Dame Nellie

Melba, finally became reconciled to my very necessary expense accounts. I shall always be grateful to the three managers who entrusted their most important tours to me.

On the personal side, 50 years ago I married Louise Bradin in Newark. We have two sons, Norman, of the Capitol Radio Engineering Institute, Washington, D.C., and Robert, a TV director with WRCA.

During World War I, I was an operative in the United States Secret Service, assigned to the White House detail under Woodrow Wilson. In World War II, I served at the Academy of Aeronautics, La Guardia Field.

Regrettably, the curtain is slowly descending—but the fishing remains excellent.

Summer Madness

Hot weather notes from all over:

When a shower delayed the Boston Pops Orchestra concert on Aug. 13, Arthur Fiedler sagaciously shortened the program by eliminating the Prelude to "The Deluge"... William Urai, composer, has completed a piano suite entitled "B. B." (Brigitte Bardot). The six movements of the suite are "The March of the Censors", "B. B. Watching the Sunset", "B. B.'s Cat", "B. B.'s Brazilian Music Box", "B. B.'s Song with Gong", and "B. B.'s Dance"... You now can get ballet tickets on credit, along with restaurants, hotels, race tracks and prize fights, if you are a member of the Diners' Club. The plan goes into effect with the engagement of the American Ballet Theatre at the Metropolitan Opera House this month... Elizabeth Taylor will be billed as "Elizabeth Schwartzkopf" in a forthcoming Mike Todd, Jr., film because that was her late husband's pet name for her... In an effort to popularize songs with a more spiritual content than the usual Tin-pan Alley product, Don Giovanni Rossi, founder of the center for Christological Studies in Assisi, offered a national prize for the best popular song with a religious theme. From 196 entries, a jury screened 30 which were presented to the public by well-known TV singers on Aug. 29. Some of the titles: "L'Avaro di Borgopicchio" ("The Miser of Borgopicchio"), "Semina, Seminatore" ("Sow on, O Sower"); "Ero una pecorella, nera nera" ("I was a little sheep—oh so black!").

Mephisto

National Report

Floyd's Wuthering Heights Given Premiere in Santa Fe

By MARVIN DAVID LEVY

Santa Fe, N. M.—The Santa Fe Opera, co-directed by John Crosby and Robert Ackart, offered its second summer of operas (in English) and concerts. The season opened June 25 and closed Aug. 19. The repertoire was exciting and varied: "La Bohème", "Così fan tutte", "Falstaff", "Cinderella", "Capriccio", and the world premiere of Carlisle Floyd's "Wuthering Heights".

That so young a group of artists could carry off a season like this on so professional a level is remarkable. Among the finest achievements of the season have been "Così", "Falstaff", and "Capriccio". "Falstaff", staged with musical sensitivity and wit by Bliss Hebert, delighted the audiences with its sparkling good humor. Robert Rue offered a beautifully sung Falstaff. It was Mr. Rue's first performance of the role and, with more experience, one can foresee a bright future for this young artist. Nanetta and Fenton were charmingly performed by Mildred Allen and Nico Castel. Miss Allen, especially in her last act aria, sounded as angelic as she looked. Mary McMurray's Dame Quickly was as hilarious a characterization as one could imagine, to say nothing of her amazing baritone quality (when she imitates Falstaff). The great ensembles, topped with the shimmering sounds of Saramae Endich's Alice, were accomplished with brilliance. Robert Bāustian conducted with both energy and delicacy.

Charming "Così"

"Così" was no less charming as directed by Mr. Ackart. He understood all the fun and spirit inherent in the music while never forgetting its fundamental grace and style. The vocal accomplishments of this assemblage of young singers could match any. Saramae Endich's Fiordiligi was almost too easily sung. Never did she lapse from sustaining the legato line, an elegance of phrasing, and a purity of sound. Miss McMurray matched her and contributed a most fetching portrayal of Dorabella. The men, Loren Driscoll as Ferrando, Peter Binder as Guglielmo, and Andrew Foldi as Don Alfonso were equally vivacious and vocally polished. Regina Sarfaty sang a later performance of Dorabella. She contributed a freshness and an eager youthfulness to the part. Vocally, Miss Sarfaty was extremely musical and rich of voice.

"Capriccio" received its first professional American performance on Aug. 1. The production received infinite care in every aspect. Musically, it was beautifully prepared; scenically, it gave a tasteful impression. Mr. Ackart staged it with elegance. Maria Ferriero's Countess was like a burst of vocal sunshine. The warm sound and range of dynamic coloring of her voice was thrilling. Mr. Castel's sweet-voiced Italian Singer was a gem of caricature. His partner, Judith Raskin, was not about to be outdone; between them they provided

a few moments of gaiety and movement the work so desperately needs. Patricia Carleton, of the Ballet Russe de Monte Carlo, danced exquisitely. John Crosby conducted it with loving care and complete sincerity. Mr. Crosby must deeply believe in the work and did his best to bring about a performance of artistic distinction.

The most enchanting visual aspect of all the productions has been the costumes designed by Patton Campbell.

The performances of "La Bohème" and "Cenerentola" were less rewarding. These were staged by Richard Baldrige with unresourcefulness.

Certain other aspects of "Bohème" were satisfying: Miss Ferriero's bel canto style, Davis Cunningham's vigorous Rodolfo, Miss Raskin's bright and bawdy Musetta, John Macurdy's wealth of sound in Colline's "Coat" aria. A later performance revealed Mr. Driscoll's and Miss Allen's sensitivity to the roles. They were a touching couple.

Singers in "Cenerentola"

"Cenerentola" had its moments of humor. Elaine Bonazzi's Thisbe was screamingly funny; here is a natural comedienne. Andrew Foldi is another ace jokster in buffo roles like Don Magnifico; he also sang it with vocal finesse. The coloratura technique of Miss McMurray sparked the performance and astonished the audience. This kind of vocal agility is rarely heard these days. Hardly less of a vocal feat was Peter Binder's Dondini. He sang every one of the many notes with a beautiful quality.

It is the Santa Fe Opera's dedication to the American composer that continues to hold the major interest of opera lovers throughout the country. Given its world premiere on July 16, "Wuthering Heights" by the young American composer Carlisle Floyd was often exciting and powerful. Floyd has a flair for the dramatic and has organized his libretto from the Bronte novel in moving and effective sequence. His major error was the shift of emphasis

A scene from Floyd's "Wuthering Heights" at Santa Fe. From the left: Robert Trehy (Heathcliff); Mildred Allen (Isabella); Loren Driscoll (Edgar); Davis Cunningham (Hindley); Regina Sarfaty (Nelly); Phyllis Curtin (Cathy)



from Heathcliff to Cathy. This robs Heathcliff of full dramatic definition and lessens the effect of Cathy in terms of intensity.

The words of the libretto are straightforward, clear, and economical, but the lack of poetic feeling seems to restrict musical expansion. The abundance of conversation results in a prosaic text.

The music adds a certain emotional dimension. It is the difficult and awkward voice composition that, for the most part, seems unessential, and, since composers base their vocal writing on word rhythms, a measure of this cause must be laid to the text. So often intensity of expression begins at such a high pitch that there is no place for the voice to go. Climaxes begin to cancel each other out. The most obvious peculiarity of the vocal writing is that it is almost entirely superimposed on a preconceived musical fabric. Seldom does one have a feeling of inevitability about the vocal line; its impulse is conversational, rarely musical.

Also the declamation of the word setting begins to fall into a kind of hurried rhythmic rigidity that does not always exploit the dramatic possibilities of the words themselves. Only occasionally does Floyd compose a line that is beautiful in the voice as well as moving emotionally. But when he does, it is warm and affecting.

Floyd is young, talented, and growing. Musically, he develops each scene with organization. Thematic

interest is aroused early in the work. The material itself may not be completely absorbing, but it is varied and directed with intelligence. The finest motive, which first appears in the scene on the moors when Cathy sings "Heathcliff, let's never go back", gains in stature as it weaves its way through the work. Its golden moment is at the end of Act II, scene 1, when Cathy, bathing the wounds inflicted by Hindley on Heathcliff, begins to weep quietly. Here is a scene of great tenderness.

The first two acts are more successful than the third. Here the work is divested of the few operatic elements Mr. Floyd has allowed earlier. In point of fact, the composer has not attempted to write an opera. He seems to be trying to forge a new form of lyric theatre from a combination of popular theatre and music without the traditions associated with opera. He has not been entirely successful.

Phyllis Curtin sang the leading role of Cathy. Her performance was a stunning feat of vocalism and endurance. It does her technique great credit that she sounded so fresh at the end of so taxing a role. She was an alluring stage personality, both passionate and delightful. Robert Trehy was compelling in his characterization of Heathcliff. Regina Sarfaty commanded the stage with her vivid impersonation of Nelly, the housekeeper. Loren Driscoll cut a fine figure as Edgar Linton and sang most attractively.

Haydn's Creation Staged In Red Rocks Festival

Red Rocks, Colo.—This summer has seen the most brilliant and successful season since the famous festival's inception twelve years ago and the general high quality of programs has proven what is right for Red Rocks. The committee had experimented with many things in the past, but finally conceded that conductor Saul Caston should decide on what he felt should be presented. The most important presentation was the world premiere dramatization of Josef Haydn's "Creation," July 29 and 31.

It was a stupendous undertaking involving 400 people and a tremendous welding of music, color, and movement.

Under Mr. Caston's inspirational direction the Denver Symphony Orchestra's fine playing was the foundation for the great work with the University of Colorado Summer Chorus, trained by Walter Imig, fitting into the scene in their maroon gowns and singing splendidly. The dramatization, conceived by Mr. Caston and Herbert Graf, was smoothly and skillfully staged by Hans Busch and Carolyn Lockwood. Sets, lighting, and costumes of Richard Rychtarik showed artistic imagination, and the choreography was created by Maxine Williamson and Lillian Cushing. Animals, insects and worms, flowers and birds, were delightfully portrayed by younger children. A delight was Adele Addison's angelic singing as Gabriel, while Jeanne Kostelic's clear young voice sang Eve. Mack Harrell's warm resonance brought expressive vibrancy to the part of Raphael, John Anglin sang Uriel with musical taste and tone, and Jack Olson was in excellent vocal trim as Adam. All these parts were interpreted by actors on stage and glittering archangels on top of the background rock. Solo singers and chorists were ranged at the sides in the style of a Greek chorus, and Mr. Caston's lighted baton fused all elements of the vast production into a thing of spiritual beauty and inspiration. It enlisted the services of

hundred audience timony attraction. In the of "Die Denver's amphithe music direction as last gained after the gloomy audience the sing vocalism the dra the or tapestry comman sponded

Harsha

Perha interpre Margan Sieglinc petuous could r ation of Miss K ured p that in effect. ful Fri ness a costum eternal hands virile a Harsha bert d Siegm heroic trouble preven from keepin convin local s height realism stage possib

Her season Hans sets a tures round havoc in on fire in cease ever, his m ful sing lect.

Clibu

Wh orche est c arriv prime pear series ceptio great flat r outse tion with ment mom were entir lessly And long and prod

hundreds of Denverites, and the huge audiences' reverent attention bore testimony to keen appreciation of an attraction that will bear annual repetition.

In the second annual presentation of "Die Walkure", July 18 and 20, Denver's Valhalla (the Red Rocks amphitheater) rang anew to Wagner's music drama under Mr. Caston's sure direction. Having almost the same cast as last summer the performance gained momentum and excitement after the foreboding Prelude and the gloomy opening scene before large audiences of enthralled listeners. All the singers seemed inspired, and their vocalism became so much a part of the drama and music that they and the orchestra were one glowing tapestry. Mr. Caston's direction was commanding, and the orchestra responded with vitality and sensitivity.

Harshaw Sings Brünnhilde

Perhaps the two most memorable interpretations were the Brünnhilde of Margaret Harshaw and Heidi Krall's Sieglinde. Miss Harshaw's was impetuous and moving, while her voice could match the rocks in rich coloration or become tenderly expressive. Miss Krall gave a beautifully measured performance with vocal power that increased in beauty with thrilling effect. Beatrice Krebs made a youthful Fricka with a mellow tonal loveliness and regal bearing, though her costume was not queenly. The gods' eternal youth was also apparent in the handsome Wotan of James Pease, virile and domineering. He and Miss Harshaw gave a moving final act. Albert da Costa was a vocally brilliant Siegmund disclosing an increase in heroic timbre, in spite of some throat trouble. And a cold did not seem to prevent Kenneth Smith's Hunding from uttering vibrant, biting tones in keeping with his baleful looks and convincing acting. The Walkure were local singers. The extra ones on rocky heights and galloping horses added realism and carried out the composer's stage directions more literally than is possible in conventional opera houses.

Herbert Graf's staging, as used last season, was artistically directed by Hans Busch and Richard Rychtarik's sets and lighting added to the picturesque natural beauty of the surroundings. Capricious breezes played havoc with soloists and orchestra cues in one instance, and blew the magic fire into the orchestra pit so that music ceased for some tense moments. However, Mr. Pease held the stage with his magnetic presence until the beautiful fire-music continued and he could sing his final words with moving effect.

Cliburn a Favorite

When Van Cliburn played with the orchestra he attracted one of the largest crowds of the festival that began arriving at 4 p.m. Mr. Cliburn is a prime favorite in Denver having appeared twice on the orchestra's winter series, and was given a tumultuous reception when he came out on the great stage to play Tchaikovsky's B flat minor Piano Concerto. From the outset he gave it an overall conception of majestic breadth permeated with poetic insight. The opening movement was brilliant, but there were moments of detachment as though he were not completely attuned. This entirely disappeared with his breathlessly beautiful performance of the Andantino, swiftly sparkling, with long lines of golden, singing melody, and a Finale full of grandeur. His prodigious technic realized every tonal

Chautauqua Season—Rudel New Opera Head

By DAVID HOLDEN and PATRICIA BENKMAN

Chautauqua, N. Y.—News that has brought Chautauqua national prominence in the musical world is the appointment of Julius Rudel, general director of the New York City Opera, as director of the Chautauqua Opera Association for next summer season. As co-director with Alfredo Valenti this year, Mr. Rudel conducted three of the association's productions and spent no little time getting acquainted with the internal workings not only of the association itself, but also of the symphony orchestra, the school of music, and the repertory theatre—all of which could contribute to future developments of the Opera Association.

Mr. Rudel brought with him a number of soloists from the City Opera who were new to Chautauqua, and collaborated with Mr. Valenti on a fresh production of Carlisle Floyd's "Susannah" (with which, due to its success in New York and at the Brussels World Fair, he has become identified). He also conducted the "Don Giovanni" and "Samson and Delilah" productions, which rounded out his half of the association's season.

Outstanding voices in each of these productions were women's. Margaret Kalil, as Donna Anna, and Mary Judd, as Donna Elvira, distinguished the "Don Giovanni" performances; Lee Venora made a striking impression in the title role of "Susannah"; and Mignon Dunn returned—again this year to sing the sultry Delilah in Saint-Saëns' Biblical opera.

Krall as Tosca

In the remainder of the season Heidi Krall, of the Metropolitan Opera, gave a handsome account of the title role in "Tosca", opposite a Cavadarossi neatly delineated by Jim Hawthorne. Less distinguished productions were those of "Faust" and "The Mikado".

Mr. Rudel was also guest conductor of two concerts by the Chautauqua Symphony. Another guest conductor for a pair of concerts was Alberto Bolet, conductor of the Havana Symphony. Both of these gentlemen were filling in for the orchestra's regular conductor, Walter Hendl, who was meeting commitments at Ravinia with the Chicago Symphony.

With the exception of two other concerts, Mr. Hendl directed all others of the 28 concert season. He gave over the podium to Howard Hanson for a concert that included the composer's recently premiered "Mosaics" and the well-known "Romantic" Symphony. Mr. Hendl again relinquished it in order to play piano solos in both the "Rhapsody in Blue" and Piano Concerto in the annual Gershwin concert.

effect from feathery, lacy lightness to tremendous fortissimos, that soared and sang over the orchestral mass with no percussive forcing in Rachmaninoff's D Minor Concerto. Beautifully balanced dynamics and tonal eloquence marked a brilliant exposition that swept the audience into demonstrations of frenetic applause.

Every night the weather was perfect except for the University of Colorado's sterling performance of "Carousel" on July 12. However, the new plastic cover was pulled over the orchestra, singers continued singing in the rain, and a large crowd stayed on until the rain stopped.

Discussing "Susannah" at Chautauqua are (from the left) Lee Venora, Julius Rudel, Keith Kaldenberg, Robert Moulson, Joshua Hecht, Alfredo Valenti



Below: Marjorie Gordon, as Zerlina, and John McCrae as Masetto, in Chautauqua's "Don Giovanni"



In addition to the handsome performances delivered by Mischa Mischakoff, concertmaster; Laszlo Varga, New York Philharmonic cellist; and Muriel Kilby, Canadian pianist, who are annual favorites, Mr. Hendl introduced to Chautauqua audiences Eric Friedman, 19-year-old violinist, who tossed off the Paganini D major Violin Concerto with startling ease, and gave a sensuous account of the Mendelssohn E minor Concerto.

Ozan Marsh made his Chautauqua debut this year. This was also his first year as head of the piano department in the school of music. A Petri pupil, he showed a particular aptitude for and sympathy with the music of Liszt; and his account of the "Totentanz" revealed a fabulous technique and dramatic flair that were quite electrifying. He was also soloist in a sensitive performance of the Mozart Concerto, K.488.

Mr. Hendl's programming this season paid greater attention to American music than heretofore. The world premiere of William Mayer's "Overture to an American" was the result

A capacity audience turned out for opening night's "Viennese Enchantment", July 9, with Mildred Miller as featured soloist. She was dazzling in shimmering white and her smooth, velvety tonal beauty was a joy to hear. She did Cherubino's two arias from Mozart's "Marriage of Figaro" most tastefully and in charming style, and a Viennese medley of German songs. Later she sang a group of songs from the "Merry Widow". An added attraction was the Viennese Ballet from the Hollywood Bowl, Anna Cheselka soloist. Mr. Caston led the orchestra in lilting renditions of the "Rosenkavalier" Waltzes.

of an invitation by the Chautauqua Institution to write a work commemorating the 100th anniversary of Theodore Roosevelt's birth. In addition, Mr. Hendl's own suite arranged from the "Susannah" music by Floyd, the Intermezzo from Samuel Barber's "Vanessa", the same composer's well-known Adagio for Strings, David Holden's "Music for Piano and Strings" and Henry Cowell's 11th Symphony were given careful and expressive readings.

Pop concerts paid greater tribute to Broadway shows than heretofore. With the assistance of vocalists, the orchestra gave concert versions of "Song of Norway" and large blocks of music from "Brigadoon", "The Desert Song", "My Fair Lady", and "Kiss Me Kate".

Jazz Concert

A unique feature of the season was a jazz concert by Wilbur de Paris and his New Orleans Orchestra which filled the 9,000 seat amphitheatre with the gray-haired young in spirit as well as the bobby-soxers.

The season opened on June 30 with a recital full of Viennese style by Hilde Gueden, soprano, and closed with a very challenging program on Aug. 23 by George London, baritone. Other outstanding artists heard were Mignon Dunn and Charlene Chadwick, singers; Frank Glazer, Léo Litwin, Margaret Holden, and Henry Rauch, pianists; and the Mishakoff String Quartet.

One of the outstanding trends at Chautauqua was the emerging stature of its school of music, which is directed by Julius Huehn. An increasing number of faculty recitals were features of the season. Weekly student recitals were heavily attended. Stu-

(Continued on page 16)

July 22 brought Cedric (Skitch) Henderson as guest conductor and pianist. His conducting was precise and the orchestra gave forth some beautiful playing in Rossini's "La Gazza Ladra". He kept Tchaikovsky's Nutcracker Suite meticulously in miniature and Smetana's "Moldau" was sweetly pastel. Three excerpts from Grofé's "Grand Canyon" Suite had more resonance, and we enjoyed Schulman's "Top Brass" which the brass choir played brilliantly and with wonderful verve. Mr. Henderson's cafe-style pianism sounded thin in the vast void but the audience seemed to enjoy him. —Emmy Brady Rogers

Personalities

The **Juilliard String Quartet** began a tour of Yugoslavia, Greece, Turkey, Hungary, and Poland on Sept. 5 under the administration of ANTA.

Claudio Arrau, who completed a tour of South America in late August, is currently filling engagements in Europe, including four appearances at the Edinburgh Festival and three at the International Enesco Festival in Bucharest. The pianist will be back in New York on Nov. 15, two days before commencing his 18th tour of the United States and Canada.

George Szell will make his first appearance as guest conductor at Milan's La Scala when he conducts two performances of Beethoven's *Missa Solemnis* on Sept. 23 and 24.

David Bar-Illan has returned from Israel, where he gave several recitals and made four appearances with the Israel Philharmonic, under Dimitri Mitropoulos.

Robert McFerrin has been in South America this summer, touring Argentina, Brazil, and Chile. This fall he returns to the United States, and in January he will go to Finland to be a guest again with the Finnish National Opera in Helsinki. He will also be a guest teacher at the Sibelius Academy.

Marco Sorisio will give his fifth annual concert in the War Memorial Veterans' Auditorium in San Francisco on Oct. 20. The singer gave a benefit concert sponsored for a South American charity on Sept. 7 in Oakland.

The **New York Woodwind Quintet** completes a summer of busy activity with a tour of Europe, including two appearances at the American Pavilion at the Brussels World Fair and concerts and broadcasts in Holland, France, and Germany.

The **Mozart Trio** recently gave 30 concerts and two television performances in Portugal.

Lella Saenger-Sethe and **Franz Waxman** were married in Rome on Aug. 14. After a wedding trip through Italy and Switzerland the couple will make their home in New York.

Mr. and Mrs. (Vera Franceschi) Daniele Barioni became the parents of a son on Aug. 20 in Rome.

I Musci will make 55 appearances during their stay in the United States from Jan. 8 to March 23 and will be heard in such cities as New York, Chicago, Washington, and San Francisco.

Richard Ellsasser gave four organ recitals at the Hammond Museum in Gloucester, Mass., that were taped for rebroadcast this fall and winter over WBAI-FM in New York and Radio Moscow in Russia.

Lee Schaenen has been signed to conduct performances at the Chicago Lyric Opera.

Following a season in Europe, during which he conducted several concerts in Italy, **Fabien Sevitzky** will

return to the United States in September and remain here until after his concerts in Miami in the fall.

George Sebastian will conduct three performances of *"Aida"* at the Lyric Opera of Chicago in November.

Kiril Kondrashin will be the first Soviet opera conductor to appear at the Lyric Opera of Chicago. His assignments include a pair of performances each of *"Madama Butterfly"* and *"Rigoletto"*.

Mabel Daniels received a citation of merit for her contribution to American music from the National Association for American Composers and Conductors at its recent annual awards reception at the Waldorf-Astoria Hotel. Miss Daniels was the recipient of the honorary degree of Doctor of Music at the New England Conservatory of Music commencement exercises on June 10.

Patrice Munsel gave birth to a boy in Palma, Majorca, on July 21. The baby, born prematurely, weighed four pounds.

Belen Amparan left on board the *"Queen Mary"* for appearances in Italy and a vacation. She recently appeared with the Cincinnati Opera and with the Metropolitan Opera.

Ewan Harbrecht and her husband, **George Mitton**, became the parents of their first child, Elizabeth, at New York Hospital July 4. Miss Harbrecht will tour jointly with **Lorenzo Alvary** this autumn for the second year.

Jonel Perlea conducted five performances of *"The Magic Flute"* at the Aix en Provence Festival this July.

Margaret Roberts made her debut at La Scala Opera House in *"Nabucco"* on June 28. She is scheduled to sing two more performances of the Verdi opera at La Scala during the summer.

Jonathan Sternberg conducted the orchestra of L'Institut National de Radiodiffusion in a performance

of Prokofiev's rarely heard Third Symphony in Brussels on Sept. 6.

Jacques Singer, musical director of the Corpus Christi Symphony, has also been appointed musical director and conductor of the Buenos Aires Symphony Orchestra.

Gerhard Track, who for many years has been conducting the Vienna Boys Choir at home and abroad, has accepted a position as professor and musical director at St. Joan's University, Minnesota.

George Barati concluded a month-long guest-conducting tour of Japan on July 9. He conducted at Grant Park in Chicago on Aug. 6 and then will direct summer concerts at Honolulu's Waikiki Shell.

Renata Tebaldi has recently recorded *"Madama Butterfly"*, *"Mefistofele"*, and *"La Fanciulla del West"* in Rome. She will sing leading roles in *"Adriana Lecouvreur"*, *"Manon Lescaut"*, and *"La Bohème"* next April in Cuba and return to the Vienna Opera in June.

Licia Albanese sang in the first Chicago "Pops" concert of the season July 26, repeating the all-Puccini program she sang at Lewisohn Stadium with Alfredo Antonini.

Antonietta Stella made her re-

cording debut as Mimi in *"La Bohème"* this summer on Columbia Records. To be released later are disks of leading roles in *"Tosca"* and *"Linda di Chamounix"*.

Louis Kentner was joined by **Gaspar Cassado** and **Yehudi Menuhin** in trio concerts this summer at Gstaad, Switzerland; Santander, Spain; and the Edinburgh Festival. While in Spain, the pianist also appeared with orchestra in Madrid. He makes his third North American tour beginning the first of next year.

Cesare Siepi has recorded his first album of popular music, a group of Cole Porter songs. He is scheduled to sing in a recording of *"Norma"* in Rome and take a leading part in a performance of *"Ernani"* over Italian Radio.

Robert Weede will return to the San Francisco Opera this fall in the title role of *"Rigoletto"*.

Blanche Thebom was the only American to sing at the 100th anniversary celebration of Covent Garden June 10. After her second Covent Garden season she went to Buenos Aires to sing in four performances of *"Samson et Delilah"* with the Colon Opera Co.

Mary Curtis-Verna sang the title role of *"Norma"* in a performance



Louise Pete

Al Ferdinand

Above: A recent gathering of artists in London: (front row from left) William Lewis, Arthur Benjamin, Leontyne Price; (back row) William Beresford, official of Covent Garden, and Earl Wild.

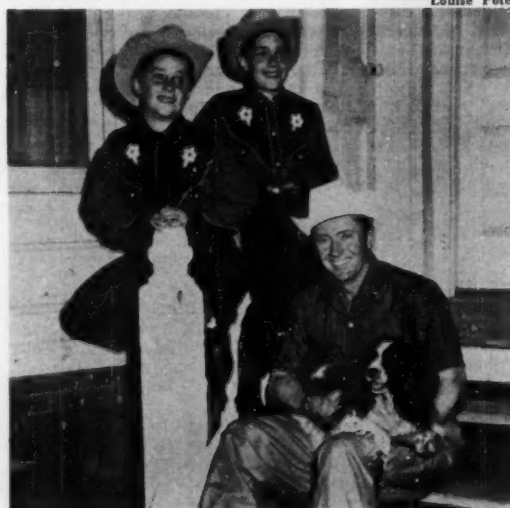
celebrating the 2000th anniversary of the city of Lyon, France.

Michael Pollock and **Deedy Irwin** were married on Sept. 7. The artistic administrator of the New York City Opera and the soprano met this summer in Fort Worth, Texas, where Mr. Pollock was directing musicals in which Miss Irwin was starred.

The Padeloup Concerts Association has appointed **Leon Barzin** first conductor of the Padeloup Orchestra.

Sidney Harth, violinist, presently in Fish Creek, Wis., was artist in residence at the Colorado College, from June 16 to Aug. 5.

The concert tour of **Varel and Bailly** with the Chanteurs de Paris, scheduled for February and the early part of March, had to be extended. The tour will begin Jan. 26 and end on March 21.



Left: John Druary and members of his family relax between the tenor's appearances at Central City, Colo. Dickie and Johnie are the son's names.

MUSICAL AMERICA

The best means to more engagements and greater prestige

DATES...

ISSUES
JANUARY 1, 1959
OR
SPECIAL BOOKING ISSUE
(FEBRUARY 1959)

RATES...

Usual Net Rates
Prevail

DEADLINES...

(ABSOLUTE . . . NO EXCEPTIONS)

For JAN. 1, 1959 SPACE ..DEC. 1, 1958
COPY ...DEC. 5, 1958
For SPECIAL ISSUE SPACE ..JAN. 9, 1959
COPY ...JAN. 19, 1959

FOR ANNUAL SPECIAL ISSUE		FOR REGULAR ISSUES DURING YEAR	
SUPPLEMENTS			
1 PAGE	\$530.00	1 PAGE	\$495.00
RUN OF BOOK		10 INCHES or less	22.00 per inch
1 PAGE	495.00	11 INCHES to 43 inches	13.75 per inch
1/2 "	300.00	44 inches and over	13.75 per inch, less 5%
14 INCHES	200.00	A page contains 44 inches (4 columns each 2" w x 11" d)	
11 "	165.00	Positively No Bleeds Accepted	
10 "	150.00	Halftones—110 or 120 Screen	
6 "	100.00		
5 "	82.50		
4 "	66.00		
3 "	50.00		

ISSUE AFTER ISSUE . . . YEAR AFTER YEAR ———— WORLD WIDE CIRCULATION ———— WORLD WIDE ESTEEM

MUSICAL AMERICA

THE MOST DEPENDABLE SOURCE OF AUTHENTIC INFORMATION FOR SUBSCRIBERS IN 73 NATIONS

For additional information about these and all issues during the year, address

1401 STEINWAY BUILDING • 113 WEST 57th STREET • NEW YORK 19, N. Y. • Cables: MUAMER • Phone: Circle 7-0520

September, 1958

15

National Report

Chautauqua

(Continued from page 13)

dent soloists appeared in the amphitheatre with the remarkable student symphony, under the dynamic guidance of Henry Janiec, in weekly concerts broadcast from coast to coast.

A gala concert of Chautauqua students featured a number of talented soloists and revealed chamber-ensemble-workshop accomplishments in string, woodwind, and brass.

Some of the most talented students have appeared as soloists with the Chautauqua Symphony itself. In addition to participating in Pop concerts, four students accounted for solo roles in a concert version of Wagner's "Parsifal". The performance was beautifully coached by Mr. Huehn and powerfully interpreted by Mr. Hendl. Leah Mellman, pianist, prefaced her entry to the class of Rudolf Serkin in the Curtis Institute this fall by winning the Chautauqua Award and appearing as soloist in the last movement of Rachmaninoff's Second Piano Concerto with the orchestra.

Eleventh Dance Festival Held in New London

New London, Conn. — The 11th annual American Dance Festival was held in Palmer Auditorium of Connecticut College from Aug. 14 through 17, and introduced several new modern dance works by major choreographers. The opening program on Aug. 14 brought the premiere of Jose Limon's "Serenata", suggested by a poem of Federico Garcia Lorca and set to a score for voices and orchestra by Paul Bowles. It was performed by Pauline Koner, Mr. Limon, Betty Jones, and Chester Wolenski. The other novelty of the evening was Merce Cunningham's "Antic Meet", a satiric fantasy with a score by John Cage. Mr. Cunningham and his company performed the new work.

On Aug. 15, Mr. Limon introduced his second new work, a suite of Dances, set to 12 Chopin mazurkas

and dedicated to four Polish cities which the Limon Company visited on its recent European tour. Mr. Cunningham's second new work was "Summer Space", which had its premiere on Aug. 17. Also on festival programs were his "Nocturnes" and "Changeling".

The festival also brought Pearl Lang's "Nightflight", with Bruce Marks in the leading role, and her "Falls the Shadow" and "Once Upon

Perichole Receives Plaudits At Central City Festival

By EMMY BRADY ROGERS

Central City, Colo. — The Opera House opened its doors June 28 for the annual opera festival of three weeks duration. It was a season marked by the most vivid contrasts that the festival has probably witnessed in its twenty-seven years. Not only in the works presented were these contrasts apparent but in their productions. The stark tragedy in the double bill of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci", that opened the season, gave way to the enchanting gaiety and wit of Offenbach's "La Perichole", as the second offering. But the emotional impact of the two verismo operas was generally lost in dragging performances. Opening night's "Cavalleria Rusticana" was a thoroughly pedestrian affair. It was frequently apparent that whatever staging director Hans Busch had planned was hampered by the dreary pace set by conductor Emerson Buckley's heavy hand. Nevertheless there was some excellent singing.

Of the two alternate Santuzzas, Mija Novich was a dynamic beauty who energized a second performance with her rich vocal endowment and dramatic intensity. In spite of an injured knee that prevented the usual violent action of the part, she made it completely realistic. Gloria Lind's

a Wish", in both of which Miss Lang herself appeared with her company. Pauline Koner's "Concertino" and "The Shining Dark" were performed on Aug. 15. Inga Weiss was soloist in her own "Etudes" and "Twelve Variations".

Other Limon works seen were "The Traitor" and "There Is a Time". Doris Humphrey was represented by her "Ritmo Jondo" and a revival of "The Life of the Bee". Also performed were Ruth Currier's "The Antagonists" and "Quartet". The American Dance Festival Orchestra accompanied the dancers under various conductors including Simon Sadoff, Norman Lloyd, and John Cage.

splendid voice, and gave a lusty impersonation of the teamster, while Calvin Marsh's more subtle characterization and fine singing made a notable impression. The Mamma Lucia of Anne Thorgrimsen was a pathetic, colorless drab with acting to match her appearance, for which a very good voice could hardly compensate. The chorus, Roger D. Fee director, was excellent.

On the whole, "Pagliacci" came off better. Emilia Cundari was almost a perfect Nedda with a voice of lovely timbre and emotional capacity. Madelaine Chambers brought to the part a blond beauty that matched her well-trained, supple vocalism, but she was unconvincing histrionically. Clifford Harvuot received ovations for the first three consecutive performances of Tonio that he had to do because of Frank Guarrera's illness. His smooth projection and expressive warmth of tone combined with a less grotesque impersonation

"La Perichole" at Central City. From the left: Theodor Uppman, Lois Hunt, and Cyril Ritchard (Photo by Louise Pote)



Louise Pote

interpretation was less exciting but her voice had beautiful quality when not diffused in high registers, and her enunciation was a joy. Helen Vanni's warm beauty of voice and person made her a striking Lola, and Cecilia Ward also gave a performance to charm the eye and ear as the flirtatious wife. Of the two Alfios Hugh Thompson was in

than is customary. Later Mr. Guarrera gave a gripping interpretation of the role, singing with his customary brilliance. Jon Crain's Canio seemed to be one of his best presentations in Central City. He tempered his opulent voice, coloring it with dramatic intensity and acting with realism that brought some exciting theater into the finale. In the same part Walter Fredericks achieved a well-rounded portrayal, using his smooth voice with telling effect. Mr. Thompson was quite at home as the fiery lover, Silvio, while Mr. Marsh made the part essentially romantic. Robert Barry was excellent in Beppo's part. It showed originality in Mr. Busch's thinking that was evinced in other touches such as Tonio slipping the knife into Conio's hand. Tony Calvi's gloomy lighting hardly seemed to suggest an Italian Easter morning, but he had some dramatic effects in "Pagliacci". Mattlyn Gavers' artistic staging of the Commedia dell'Arte looked like an old Italian colored print with Miss Cundari in crimson satin and a little feathered cap. As for the orchestra, it was decidedly not at its best and perhaps the less said the better.

Ritchard Stages Operetta

Offenbach's "La Perichole", opening July 3, was delicious perfection, so right for the small theater. It was easy to see who was in complete charge of the production, for Cyril Ritchard had the reins in his marvelous hands. Every detail was meticulously worked out, timing was perfect, music and acting had exact synchronization, all of which added up to

Getta Strok Concert Management

Announces the opening of a

New York Recital Bureau

Suite 1210 • 119 West 57th Street • New York 19, N. Y. • PLAZA 7-2963 • Cables: AWSAYSTROK, N. Y.

a supreme work of art. Even in his caperings Mr. Ritchard's Viceroy was the suave gentleman with superb stage presence that showed the disciplined intensity and expert technique of British theatrical tradition. Mr. Gerard's costumes were fabulous, and his sets showed imagination and artistry. Even Mr. Buckley and the orchestra responded to the pervading high spirits and Mr. Ritchard's gay pace.

One could quite understand the Viceroy's infatuation with Lois Hunt's Perichole, pretty as a picture, with lovely grace and a beautiful voice. But Joan Carroll was equally enchanting with her luscious grace and brilliant vocalism that could be sweetly tender. The Three Cousins, Emilia Cundari, Madelaine Chambers, and Helen Vanni looked and sang so delightfully that one wondered why they were not among his excellency's "ladies in waiting". A handsome Paquillo was Theodore Uppman with his lustrous, expressive voice and the wonderful verve of his acting. When Mr. Thompson played the jealous

lover there was splendid delivery of his easy vocalism and boisterous anger. Then there were those two inimitable gentlemen, Osie Hawkins with his rich resonance and delightful personality, and Paul Franke's splendid singing as the pompously funny Count of Panatellas. Making much of minor parts were Frederick Martin as the Marquis of Tarapotes, and the two inebriated notaries, David Bender and Robert Frankum, all adding colorful bits. Arthur Malet's Old Prisoner was one of the best impersonations of the show, pathetic, gently dignified, and hilariously funny.

Ballerina Micheline Bardin danced exquisitely and mimed with gossamer grace. Mr. Gavers again contributed some distinguished choreography in the Royal Court Ballet of Act II, executed with chiselled perfection by Mlle. Bardin and the brilliant corps de ballet. A fabulous clown was Thomas Andrews with Strongman David Bean as accomplice who also doubled as a silly turnkey. Stage direction was in the hands of Nathaniel Merrill.

Aspen's Programs Honor Hindemith and Schubert

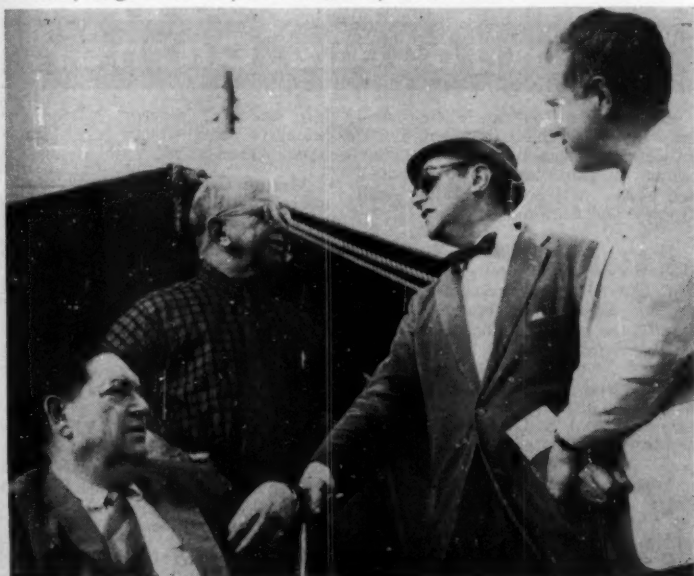
Aspen, Colo.—Aspen was a haven of coolness after the summer heat of the plains and its festival atmosphere proved to be as invigorating as the mountain air. This year's featured festival composers were Franz Schubert and Paul Hindemith and a work by one or both of these composers appeared on the majority of the Wednesday, Saturday, and Sunday programs. Also enlivening the festival was the conference on American Music, July 19 to Aug. 2. Composers in attendance were Lukas Foss, Elliott Carter, Roger Sessions, Darius Milhaud and Charles Jones. One noted the general good taste of the program building by conductor Izler Solomon and the abundance of new and rarely heard works presented.

Listening to the contemporary music was a process of intent appraisal and appreciation of some widely divergent styles and tonalities. Some of them stood by themselves, others needed careful perusal of the fine program notes. The contrapuntal

clarity of Bach and Hindemith struck the ear with renewed pleasure and after a spate of modern harmonies that reflected our grim mechanical age a work of Schubert sounded serene and refreshing. His symphonies Nos. 1, 2, 4, and 5 were played during the season. Mr. Solomon interpreted No. 2 most eloquently and gracefully. A refined tone in the violins, sometimes overbalanced by the brasses, really sang in the Andante and the exhilarating throbbing pulse of the finale swept along buoyantly. The Octet in F major was another happy Schubertian experience of perfection in ensemble and beautiful playing by the eight artists. Noteworthy were the smooth sweetness of Eudice Shapiro's violin and the expressive quality of Earl Bates' clarinet. With the sensitive playing of violinist Marjorie Fulton the charming, rarely heard Sonatina in G minor showed Schubert in gentlest mood as Franz Rupp's pianism conversed expressively with the violin.

(Continued on page 21)

Composers get together at the Aspen Music Festival. From the left, Darius Milhaud, Roger Sessions, Charles Jones, Elliott Carter



SPECIAL ATTRACTIONS, 1958-59

INSTRUMENTAL

Eger Players, French horn, violin, cello, piano
George Feyer, Concert and top "Pop" pianist
Stan Freeman, Pianist-humorist
Boris Goldovsky, "Piano Portraits"
Griller String Quartet
National Artists Symphonette—13 first-chair virtuosos;
William Haaker, conductor and Amparo Iturbi, piano soloist.
The Rabinofs—Violin and piano
Vienna Philharmonic, Herbert von Karajan, conductor, 1959-60

VOCAL

Laura Castellano and Davis Cunningham, soprano and tenor
Cavalcade of Song, 18 male voices and soloists;
Ralph Hunter, director
Continental-aire, Male quartet and piano
Richard Dyer-Bennet, Tenor and guitarist
Gilbert and Sullivan Duo, d'Oyly Carte stars,
Helen Roberts and Richard Walker.
Heidelberg University Chorus.
Mixed a cappella chorus. First U.S. tour.
William Lewis and Earl Wild, Tenor and pianist
Marais and Miranda, International balladeers
The Rondeliers Male Trio,
featuring Edmond Karlsrud, bass-baritone
Singing Boys of Mexico, The famed
Ninos Cantores de Morella in their third U.S. Tour.

DANCE

The Gay Tyrolians—16 singers, dancers, instrumentalists
Carola Goya and Matteo, A world of Dancing
Rod Strong, Dynamic young dancer
Marina Svetlova, Prima ballerina
David Tihmar Dance Theatre, The dance in classic and modern idioms. Five dancers.
Zina and Kolya, Russian dance-duo.

National Artists CORP.

Civic Concert Service, INC.

Luben Vichey, PRESIDENT

711 Fifth Ave., N.Y. 22, N.Y.

New Music

Unfamiliar Strauss Songs To Be Published

Three love-songs composed by Richard Strauss in 1883, at the age of nineteen, and hitherto unpublished, are soon to be issued by C. F. Peters. Their titles are "Rote Rosen" ("Red Roses") (a setting of a poem by Karl Stieler); "Die erwachte Rose" ("The Awakened Rose") (Fr. Sallet); and "Begegnung" ("Meeting") (Fr. Gruppe).

The story of these compositions is touched with romance. In the summer of 1883, while the young Strauss was staying at the Bavarian resort Heilbrunn, he met a girl named Lotti Speyer, daughter of Otto Speyer of Frankfurt-am-Main. He was so impressed by her charm that he continued the friendship the following fall in a correspondence, and sent her these three songs.

The first, "Rote Rosen", is "dedicated with profoundest esteem to Miss Lotti Speyer". The passionate nature of the poem leaves no doubt as to Strauss's feelings about her. He continued the correspondence regularly until 1887, and there is extant a letter from her in 1894 congratulating him on his engagement to Pauline de Ahna, whom he married later that year.

Lotti Speyer's daughter, who inherited the songs from her mother, is living in the United States, and it was from her that the manuscripts were obtained by Walter Hinrichsen, of Peters. They have been authenticated by Strauss's son, Franz Strauss.

These three songs were composed

at the same time as those of Strauss's Opus 10, which includes such popular ones as "Zueignung", "Geduld", and "Allerseelen". But, as the Strauss authority Fritz Oberdoerffer has explained, all of the songs of Opus 10 were settings of the poet Hermann von Gilm, and these three more intimate songs, set to other poets, would not have fitted into that set. It was for this reason, Mr. Oberdoerffer believes, that Strauss did not publish them.

The songs will be published with the original German texts and with English versions by Robert Sabin.

Gail Kubik Writes Children's Songs

Children's songs, like children's piano pieces, are extremely difficult to write. In no genre of music are there larger wastes of banality and unbearable cuteness, or, at the opposite extreme, of absurd sophistication and preciosity. Of course, we have a slender sheaf of masterpieces—Mussorgsky, Stravinsky, Brahms, Schumann, and some others have given us models. But to do even fairly well in this field is no mean achievement.

Gail Kubik has successfully avoided most of the pitfalls in his "Songs for Karen", three children's songs composed in 1949 but just recently published by Chappell & Co. Two of them are set to verse by Gertrude Norman: "I don't Like Dragons", and "Bedtime Song"; and the third to words by Arthur Kramer, "A Christmas Sing-

Song". Mr. Kubik's music is somewhat commonplace, it is true, but it has its virtues. In the first place, it is simple and transparent, so that children will not have to study it to enjoy it. And it is rhythmically lively and constantly reflective of the texts. One feels that the composer actually had a child's enjoyment in mind when he wrote them.

The rhythmic syncopation of the first song palliates the archness of the words, and the ending is ingenious with its fading pianissimo. The lullaby moves smoothly and soothingly to sleep. And the song about Christmas shopping has verve, though it is not in the best taste. All three are eminently singable and gratefully free of any attempt to impress the elders while ostensibly writing for the children.

—R. S.

Contests

Brown University Composition Contest. For any combination of voices, with or without accompaniment; duration between 3 and 10 minutes. Open to composers resident in Rhode Island. Winning work will be published by Boosey and Hawkes. For further information write to Wassili Leps Foundation, Brown University, Providence 12, R. I.

Publication Award Contest. Under the auspices of The Composers Press, Inc. Award: A royalty contract. Deadline: Nov. 15, 1958. For further information write to The Composer's Press, Inc., 1211 Ditmas Avenue, Brooklyn 18, N. Y.

Second International Competition "Pablo Casals" for Cello. To be held in Xalapa, Mexico from Jan. 19 to 27, 1959. Open to cellists of all nationalities, born between Jan. 1, 1929 and Jan. 1, 1944. Prizes between \$600 and \$1,000. Deadline: Dec. 1, 1958. For further information write to Concurso Internacional Pablo Casals Fernando Diez de Urdanivia Jr., Apartado Postal 1242, Mexico 1, D. V.

International Competition at the Accademia Nazionale di Santa Cecilia, Rome. For symphony orchestra conductors of all nationalities, who have not passed the age of 40. Deadline for application: Dec. 31, 1958. First prize: 2,000,000 lire and engagement to conduct at the

academy. For further information write to Segreteria dell'Accademia Nazionale di Santa Cecilia, Via Vittoria 6, Rome, Italy.

Second International Olympiad of Amateur Choral Singing. To be held in Paris, France between Nov. 9 and 16, 1958. Open to choruses of all nationalities. For further information write to Music Committee of the People to People Program, Charleston, West Va.

Broadman Press Anthem Competition. Cash awards amounting to \$1,000. Deadline Feb. 1, 1959. For a complete set of rules write to Broadman Anthem Competition, 127 Ninth Ave., Nashville, Tenn.

W. Schwann Record Catalogue Contest. Contestants are asked to suggest a new name for the nine-year-old monthly publication. Prizes are in form of high fidelity equipment. Details and entry blanks can be found in August, September, and October issues of the publication.

23rd Biennial Young Artist Auditions of the National Federation of Music Clubs. For voice, piano, violin, and chamber music. National finals April 19 to 25 in San Diego, Calif. Awards: \$1,000 or Town Hall recital in New York. For further information write to National Federation of Music Clubs, 445 W. 23rd St., New York 11, N. Y.

This year's American Guild of Organists prize has been awarded to Ivan Langstroth of New York City, for his Toccata in A major.

The International Improvisation Contest within the framework of the Eighth Organ Competition in Harlem, Netherlands, has been won by Hans Haselboeck, Viennese organist.

Ramon Zupko and William Myers won first prizes in the chamber music and choral music categories of the 16th annual Young Composers Contest of the National Federation of Music Clubs.

First prize in the Du Pont Concert Band competition was won by William Schmidt.

Ginia Davis, American singer, was awarded first prize in an international contest held in Paris for "The Interpretation of French Song".

Winners of the first three scholarships given by the National Federation of Music Clubs in 1958 are Ralph McFarlane, Betty Jean Butt, and Doris Horst.

from the OXFORD catalogue

Margaret Nicholson. A MANUAL OF COPYRIGHT PRACTICE

The first practical book on copyright procedure and practice, with a guide to the major changes in the U.S. Copyright Law effective under the Universal Copyright Convention. In the field of music it answers such questions as: 'Is a manuscript copyrightable?' 'How should a ballet, to be performed to music in the public domain, be classified?' 'If I bring out a little-known folk melody as my own composition (having changed a few notes), can I obtain a valid copyright on the tune?' \$6.50

Percy A. Scholes. THE OXFORD COMPANION TO MUSIC. Now in its ninth (entirely reset) edition, the Companion is more than ever confirmed in its unchallenged position as the one absolutely indispensable feature of all music libraries. \$21.50

Edward J. Dent. MOZART'S OPERAS \$6.00

Arthur Hutchings. A COMPANION TO MOZART'S PIANO CONCERTOS \$3.40

Frank Howes. THE MUSIC OF R. VAUGHAN WILLIAMS \$6.50

Donald Tovey. ESSAYS IN MUSICAL ANALYSIS 6 volumes, each \$4.50

Send for the catalogue 'Books on Music 1958' Complete General Catalogue also available.



OXFORD UNIVERSITY PRESS

Showrooms and Editorial Offices: 417 Fifth Avenue, New York 16, N. Y.

Composers Corner

In September William Masselos will record the complete "Mikrokosmos" of Bela Bartok in a special instruction album for piano teachers to be issued by Music Arts in cooperation with Boosey and Hawkes.

Henry Brant, William Flanagan, Ned Rorem, Tom Scott, Noel Sokoloff, and Alan Hovhaness are among the composers on the board of directors of the newly founded Greenwich Village Symphony. The first performance of the orchestra is scheduled for the late fall. Plans include the programming of at least one contemporary work of a Greenwich Village resident in every concert.

Vernon Duke is working on an opera, "Mistress Into Maid", based on a Pushkin tale. The work, for which he is writing the libretto as well as the score, is scheduled to be produced next fall in Santa Barbara.

His ballet, "Emperor Norton", is presently being widely performed in South America.

Morton Gould conducted the premiere of his new work, "The St. Lawrence Suite", at the opening of the Robert Moses Power Dam of the St. Lawrence Power Project on Sept. 5. He is currently engaged in writing a full-length ballet for George Balanchine.

The Monday Evening Concerts of Los Angeles has received a grant from the Fromm Music Foundation for the performance of contemporary music during the 1958-59 season. Several works commissioned by the foundation will be performed on the coming series, notably Ernst Krenek's "Sestina", for soprano and small instrumental ensemble.

Irving Fine has signed an exclusive contract with Mills Music, Inc. He is

currently in Europe on a sabbatical leave from Brandeis University, completing several commissions.

"The Concert", an opera by **Lucille C. Marsh**, based on incidents in the life of the singer Jenny Lind, is scheduled to be premiered by the University of Redlands Opera Workshop this coming December.

Avery Claffin, the composer of "Lament to April 15", based on the text of the income-tax returns, is a leading member of the committee which launched a benefit concert series for the Rensselaerville Library in New York.

Chicago Festival Winners Heard

Chicago.—The 29th annual Chicago Land Music Festival, sponsored by Chicago Tribune Charities, Inc., was held in Soldier Field on Aug. 23. The two winners of the vocal contest, Ann Irving, soprano, and Stanley Baras, tenor, sang for the huge throng present. Mrs. Ronald Dougan, president of the National Federation of Music Clubs, was one of the guests of honor at the festival luncheon on Aug. 22.

—H. T.

Teachers' Award Winner Recital Set

The New York Singing Teachers' Association will present Sophie Ginn, soprano, in Town Hall in New York on Sept. 30. She won the third annual Recital Award given by the association. Charles Wadsworth will be the accompanist.

Worcester Festival With Detroit Symphony

Worcester, Mass.—The Worcester Music Festival will be held from Oct. 20 to 25, at the Worcester Auditorium. A special attraction will be the participation of the Detroit Orchestra under Paul Paray. T. Charles Lee will conduct the festival chorus, and Valter Poole is scheduled to lead the Concert for Young People.

Soloists will include Victoria de Los Angeles, Jean Madeira, Gloria Lind, Ruth Wells, Flaviano Labo, Gyorgy Cziffra, Jorge Bolet, and Mischa Mischakoff.

Chicago Opera Gets Italian Subsidy

Chicago.—The Italian government has authorized a financial subsidy to the Chicago Lyric Opera of 10,000,000 lire (about \$16,000), in grateful recognition of the company's fostering of Italian opera and Italian artists. It is thought to be the first time that such a foreign government has made such a grant to an American organization in the field of music.

In another unusual move, the Chicago company and the San Francisco Opera have established mutual arrangements to exchange settings and to share in transportation costs of foreign artists who will sing in both cities in 1958. Lyric Opera will exchange its "Don Carlo" sets, created last year, for San Francisco's "Turandot" sets, which will be given in Chicago this fall.

The company has also completed its roster of conductors for the season, which will open on Oct. 10. With the operas they will conduct, they are Tullio Serafin ("Falstaff", "Turandot",

"Gianni Schicchi" and "Pagliacci"; "La Traviata"; Artur Rodzinski ("Tristan and Isolde", "Boris Godunov"); Georges Sebastian ("Aida"); Kiril Kondrashin ("Madama Butterfly", "Rigoletto"); and Lee Schaeen ("Il Trovatore", "The Barber of Seville").

Mr. Kondrashin is the Russian conductor who led the concerts for Van Cliburn's appearances in his Moscow triumph and in his American concerts shortly thereafter. Lee Schaeen, a former student of Serge Koussevitzky and a protege of Herbert von Karajan, has been associated with the New York City Opera. He has been conducting in Europe in recent years.

—H. T.

New Assignments At San Francisco Opera

San Francisco.—Kurt Herbert Adler, general director of the San Francisco Opera, announced that Francesco Molinari-Pradelli has been released from his contract for this year, because of a tragic illness in his family. His conducting assignments will be taken by Jean Fournet, and George Sebastian, who was last with the San Francisco Opera in 1946.

Elaine Malbin has been signed for the soprano role in Orff's "Carmina Burana", to be performed early in October.

Eugene Loring has been engaged as a choreographer. His assignments include Cherubini's "Medea", "La Forza del Destino", "Le Nozze di Figaro", and "Rigoletto".

Griffith Foundation Cancels Concerts

Newark, N. J.—The 1958-59 concert season of the Griffith Music

Foundation has been canceled because of a serious illness of Mrs. Parker O. Griffith, founder and president of the organization. The forthcoming season was to have opened in October at the Moeck Theatre, where all concerts have been held since Mrs. Griffith established the foundation in 1938.

Mexican Orchestra Tour Includes Soloists

The National Symphony Orchestra of Mexico, which will embark on its first major tour of the United States and Canada next month, will present five of Mexico's leading artists as soloists in certain major cities. They are Stella Contreras, Maria Teresa Rodriguez, Jose Kahan, and Angelica Morales von Sauer, pianists, and Higinio Ruvalcaba, violinist.

The orchestra will open its eight-week tour on Oct. 13 in Albuquerque, N. M. Before its final concert on Dec. 6 in Corpus Christi, Texas, it will have appeared in Los Angeles, San Francisco, Seattle, Denver, Kansas City, Chicago, Detroit, and Montreal among other cities. It will be heard in Carnegie Hall in New York on Nov. 23.

Louis Herrera de la Fuente is the permanent conductor of the orchestra. He will be assisted by Volker Wengenheim, conductor of the Bonn (Germany) Symphony, and Abel Eisenberg, who has led a number of South American orchestras.

Robert Irving Joins New York City Ballet

Robert Irving, new principal conductor of the New York City Ballet, made his debut with the company on Sept. 2. Mr. Irving was music director of the Royal Ballet in London.

Published for the first time by ARTIA . . .

The Complete Works of

ANTONIN DVORAK

A CRITICAL EDITION prepared under the supervision of OTAKAR SOUREK

The publishing house of ARTIA in Czechoslovakia (for whom Boosey and Hawkes are sole U.S. agents) are now in the process of issuing the complete works of Dvorak. The titles listed below comprise those numbers already in print. Eventually this monumental project will embrace the entire output of this Czech master.

These works have been edited from the original manuscripts and comprise, for the first time, a definitive edition of Dvorak's compositions.

Each volume bound in heavy paper, and where indicated (†). Also available in cloth. The music is printed from newly engraved plates and on the finest grade of paper. In most cases the editions are of uniform size, 9 1/4 x 12 1/4 inches.

PIANO SOLO

Silhouettes, Op. 8
Dumka, Op. 35
Theme with Variations, Op. 36
Waltzes, Op. 54
Poetic Impressions, Op. 85
Suite in A Major, Op. 96
Humoresques, Op. 101

PIANO DUET

Slavonic Dances, Op. 46—Series 1
Slavonic Dances, Op. 72—Series 2

TWO PIANOS, FOUR HANDS

Concerto in G Minor, Op. 33
From Bohemian Woods, Op. 68

VIOLIN AND PIANO

Romance, Op. 11
Mazurka in E Minor, Op. 49
Concerto in A Minor, Op. 53
Sonata in F, Op. 57
Sonatina in G Major, Op. 100

CELLO AND PIANO

Rondo, Op. 94
Concerto in B minor, Op. 104

CONCERTI (Full and Pocket Scores)

†Concerto in G Minor, Op. 33
for Piano and Orchestra
†Concerto in A Minor, Op. 53
for Violin and Orchestra
†Concerto in B Minor, Op. 104
for Cello and Orchestra

CHAMBER MUSIC (Complete and Pocket Scores)

Terzetto in C Major, Op. 74 (Two Violins and Viola)
Trio in B Major, Op. 21 (Piano, Violin and Cello)

For complete information and brochures describing this and other ARTIA Editions write to

BOOSEY and HAWKES, Inc.

Order Department: P.O. Box 418, Lynbrook, L. I., N. Y.

In Canada: 209 Victoria Street, Toronto, Ontario

CHAMBER MUSIC

Dumky, Op. 90 (Piano, Violin and Cello)
Quartet in D Minor, Op. 34
Quartet in E Major, Op. 51
Quartet in C Major, Op. 61
Quartet in F Major, Op. 96
Quartet in A Major, Op. 105
Quartet in G Major, Op. 106
Piano Quartet in E Major, Op. 87
Piano Quintet in E Major, Op. 97
Piano Quintet in A Major, Op. 81

ORCHESTRAL WORKS

(Full and Pocket Scores, and Complete Orchestral Materials)

Serenade in E Major, Op. 22
for String Orchestra
†Slavonic Dances, Op. 46, Series 1
Czech Suite in D Major, Op. 59
Symphony in D Major, Op. 40
Scherzo Capriccioso, Op. 44
Symphony in D Minor, Op. 70
Slavonic Dances, Op. 72, Series 2
Symphony in G Major, Op. 88
In Nature's Realm, Op. 91
Carnival, Op. 92
Othello, Op. 93
Symphony in E Minor
("From the New World"), Op. 95
Holobek ("The Wood-Dove"), Op. 110

VOCAL MUSIC

Evening Songs, Op. 3, Voice and Piano
Gypsy Songs, Op. 55,
Voice and Piano—High and Low
Four Songs, Op. 82,
Voice and Piano—High and Low
Love Songs, Op. 83, Voice and Piano
Biblical Songs, Op. 99, Voice and Piano
Stabat Mater, Op. 58 (Vocal Score)

Clarence E. Cramer

306 So. Wabash Ave. Chicago

Music for Tonight orchestra with Albert Tipton & Mary Norris
Cramer's "Opera Festival"
"Gala Night at the Opera," or assist your orch., chorus, in *Aida*, *Faust*. Distinguished stars; in English

The Medleys, duo-pianists

Theatre Men, male octet & soprano From the Lyric Opera of Chicago

Sudler-Powers-Shelton Trio

Baritone, cello, piano

Serenaders Male Quartet

4 of Chicago's finest solo voices

"Carmen & Don Jose"; Ralph Nielsen, Audrey Paul, Marlin Trio

"In Operetta Time"; Bernard Izoo, Janet Carlson, and pianist

St. Louis Trio, with Edith Schiller, Melvin Ritter, Olga Zilboorg

Dorothy Cothran & Violinist

GYORGY SANDOR

Pianist

THE FRIEDBERG MANAGEMENT
113 W. 57th St., New York 19, N. Y.

GANZ

Steinway Piano Decca Records
Hotel Pearson
Chicago 11, Illinois

JOHN HERRICK

BARITONE

Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR 7-7594

Anton Rocco GUADAGNO

CONDUCTOR

Opera-Concert-Tv-Radio
Guest Appearances

854 Carnegie Hall, New York 19, N. Y.

TUCSON, ARIZONA BOYS CHORUS

EUROPEAN TOUR—SPRING 1959

NORTH AMERICAN TOUR—SEASON 1959-60

TABC RECORDS — COLUMBIA RECORDS ENGLAND

P. O. BOX 244

TUCSON, ARIZONA

OLIVE MIDDLETON SOPRANO

Available: Opera—Concert—Radio

171 W. 57th St., New York 19, N. Y.

CL-6-1281

CONSTANTIN PAGLIARO TENOR

Programs of world favorite songs.

Mail Address: 160 W. 86th St., NYC 24

"The Argentine Voice"
Concert, Opera, TV
Home Tel.: TR 7-4934

Marco SORISIO

SAN FRANCISCO 5TH ANNUAL CONCERT OCT. 20

"sensitive and understanding interpreter of German Lieder"

Calif.: 815 Paloma Ave., Oakland

R. SORISIO Concert Mgr. New York: 24 West 76th Street, NYC

"Master of Bel Canto"

THE PRESS DESCRIBES SORISIO'S SINGING

"melting bel canto"

"instinctive bel canto"

"GOLDEN BEL CANTO"

"effortless flexibility"

"sincere artistry"

Artists and Management

Davy Returning To Metropolitan

Gloria Davy, who made her debut at the Metropolitan Opera as *Aida* in February, 1958, will rejoin the company this season. Following her 1957-58 North American tour, under the management of the Judson, O'Neill and Judd Division of Columbia Artists, Miss Davy went to Europe to appear at the festivals in Aix-en-Provence, Constance, Baden-Baden, Venice, and Ostend in Belgium. These appearances, arranged by John Coast, Ltd., of London, include lieder recitals and orchestral concerts, among them an orchestral program at Aix of the songs of Hans Werner Henze, under Hans Rosbaud's direction. A contemporary song recital in Venice, including some first performances, features pieces by Barber, Poulenc, Castelnuovo-Tedesco, and Dallapiccola.

In June she appeared on the BBC-TV program "Music For You" and got such a high rating that she was invited back for the August program. She sang in the third act of "Aida," and at her request, the last scene of Donizetti's "Anna Bolena" was mounted for her. She sang to an estimated audience of 12 million.

In September, she will appear at the Berlin Festival, where, with the Berlin Philharmonic, she will sing in the first performance of a group of Hindemith songs, under the baton of the composer. In October, she will sing two performances of Gluck's "Armide" in concert form at Milan.

Wagner Opera Tour Opens in October

The Wagner Opera Company's "New York Opera Festival" will appear in more than 40 cities during a tour beginning on Oct. 7 in Wilkes-Barre, Pa. The company will go as far west as Vancouver, B. C., presenting three works, "Rigoletto", "La Traviata", and "La Bohème".

Singers will include Phyllis Arick, Olivia Bonelli, Maria di Gerlando, and Josephine Guido, sopranos; Susan Banks-Smith and Clarissa Lobdell, mezzo-sopranos; Donato Bucci, Cos-

tanzo Gero, Thomas Hageman, and Rudolf Petrak, tenors; Ercole Bertolino, James Buckley, and Anthony Palmeri, baritones; Rolbert Falk, Frank Lombardo, and Paul Westbrook, basses. Frank Foti will conduct.

New Artists On Cherkassky List

Returning from a trip to Europe and Israel which combined business and a vacation, Genia Cherkassky announced that the Edinburgh International Ballet is now under her exclusive representation, covering the U.S.A., Canada, and South America.

Also new on her list of artists is

National Artists Corporation Adds Six to Roster



Among the new additions to National Artists' roster are, left to right, Edmond Karlsrud, Zina and Kolya, and Marcella Pobbe

Luben Vichey, president of National Artists Corporation, has announced the addition of several artists to the company's roster: Marcella Pobbe and Leyna Gabriele, sopranos; Edmond Karlsrud, bass-baritone; Angelica Morales von Sauer, pianist; and Zina and Kolya, dancers.

A young Italian soprano, Miss Pobbe made her debut with the Metropolitan Opera last spring as Mimi in "La Bohème". She returns to the company this season after appearing in "Otello" at the opening of the opera season in Barcelona, Spain.

Miss Gabriele is a young American who made her operatic debut at the Teatro Nuovo in Milan, as Oscar in "A Masked Ball". She sang the role of Baby Doe in the Douglas Moore opera at Central City in 1956.

Mr. Karlsrud is already well known on American concert stages as organizer and member of such successful male ensembles as The Men of Song, The Concertmen, and The Rondoliers Male Trio.

Miss Morales von Sauer has been filling engagements in Europe, Mexico, Puerto Rico, and the United States since her triumphant return to the concert stage in 1957.

Zina and Kolya are a Russian sister-and-brother team who specialize in the dances of Russia and Turkestan. Trained in Moscow, and sent by the Soviet government to study the country's regional folk dances, they first appeared on this continent in 1950.

baritone Alfred Zega, who recently returned from a very successful European tour.

Mary Davenport, contralto, is returning to Zurich, Switzerland, after a brief vacation here, to resume rehearsals for next season. This will mark Miss Davenport's fourth year with the Zurich Opera.

Steber To Repeat Program in New York

When Eleanor Steber gives her recital in Carnegie Hall on Oct. 10, she will repeat the program that she sang at the United States Pavilion at the Brussels World's Fair on Sept. 3. While in Europe this summer, Miss Steber also sang in the European premiere of Samuel Barber's "Vanessa," at the Salzburg Festival, and in a special Mozart concert with orchestra also at Salzburg.

Szilard To Tour Japan with Company

Paul Szilard, who recently returned with the New York City Ballet from its Far Eastern and Australian tour, which he arranged, will return to Japan next fall with a small company of his own. Mr. Szilard is forming and equipping this company in such a way that it will be able to visit the smaller Japanese cities, where it is not feasible for the larger ballet companies to perform.

In the meantime, Mr. Szilard is visiting Europe, where he is auditioning and signing artists for tours of the United States and of the Orient.

Sullivan To Repeat Moiseyev Presentation

S. Hurok has given Ed Sullivan permission to repeat the one-hour TV presentation of the Moiseyev Dance Group in November. The original show on June 29 was watched by an estimated 38,000,000 people.

Swiss Pianist To Visit America

Thea Dispeker, Margrit Weber's personal representative, has announced that the Swiss pianist will tour the United States and Canada in the 1959-60 season. This fall she is scheduled to appear with European orchestras.

Lois Marshall Signed for La Scala

Lois Marshall has been engaged as soprano soloist for two performances of Beethoven's "Missa Solemnis," at La Scala in Milan on Sept. 22 and 23.

National Report

Aspen

(Continued from page 17)

There were three Special Events on Saturday evenings, song cycles by the two featured composers—Schubert's "Winterreise" by Mack Harrell and Leonard Shure, and his "Die Schoene Muellerin" with Leslie Chabay, tenor, and Joanna Graudan, pianist. Hindemith's "Das Marienleben" was interpreted by Phyllis Curtin and Mr. Rupp. Mr. Harrell's sterling artistry was, as always, most sympathetically attuned to Schubert, with Mr. Shure as able assistant. Mr. Chabay's refined singing revealed nicety of approach and controlled tonal capabilities of tenderness or exultation. Mrs. Graudan's otherwise impeccable playing of the challenging accompaniments was at times too loud. For her interpretation of the Hindemith Cycle, Miss Curtin held to a translucent tonal quality evoking a rapt spirituality. Her voice took on more warmth in the latter half and the "Pieta" and "Consolation" were movingly sung. Mr. Rupp's brilliant playing of the difficult music added to a dedicated performance.

New Hindemith Cantata

One of the most demanding presentations of the festival was the American premiere of Hindemith's Cantata "Ite, Angeli Veloces", for mezzo-soprano, tenor, chorus, orchestra, and wind ensemble. It proved to be a mighty, forceful work often overwhelming in its tremendous tonal excitement and aural impact. Mr. Solomon's masterly insight resulted in a stirring reading of the score and the orchestra played it splendidly. Jennie Tourel sang the difficult music with warm conviction and in glorious voice that had a floating beauty of line. Mr. Chabay brought his inherent musicality and ringing voice to the declamatory passages in expressive fashion. The chorus gave a handsome performance singing with precision and massed tonal brilliance. It was an inspiring event to which the large audience responded with prolonged applause.

Hindemith's Concerto for Woodwinds, Harp, and Orchestra was full of the vitality and clarity of his masterly hand. With virtuosic passages for the woodwind quartet, and harpist Helen Lunn of the Denver Symphony it all came off in a smoothly skillful rendition under Mr. Solomon's sympathetic direction. The same composer's Viola Sonata in C gave an opportunity to hear William Primrose's beautiful tone and phrasing combined with Victor Babin's fine pianism in an intense, impassioned performance of the work.

Another important event and a premier concert performance was Milhaud's Sabbath Service for Baritone, Chorus, and Orchestra, first given in San Francisco's Temple Emanuel in 1949. With the composer conducting and the orchestra in top form it was a memorable occasion. Mr. Milhaud had so projected himself into the beauty of the ancient service that his music had taken on an archaic quality with something of the eternal about it. His genius for writing expertly woven contrapuntal devices provided a lucid score of orchestral brilliance and vocal lines of expressive beauty. Choral numbers were sung with bright tonal shading by the fine large chorus of vivid young voices,

the Aspen Community Chorus, Donald Thulean, director. In the solos Mack Harrell's voice caressed the words with cello-like vibrancy in meditative passages and sustained lines of beauty in his phrasing. Shouts and applause resounded as the composer received a standing ovation that recalled him many times to the stage. His brittle Gaelic humor had been evinced when Vronsky and Babin gave a flashing performance of his Concerto for Two Pianos earlier in the season, gay music in which the two instruments took over from the orchestra to reflect its tonal mass in vivid fashion.

Other members of the piano faculty who appeared as soloists or in ensemble with different artists were heard throughout the festival. Rosina Lhevinne's precise, lucid technique accomplished the passage-work of Mozart's B flat Piano Concerto with feathery ease and a bright tone that she could tastefully blend with the orchestra in the slow movement. Prolonged acclaim greeted her playing. To Chopin's B flat minor Sonata Leonard Shure brought his tremendous vitality and a sensitive melodic line of tonal purity that he augmented by most skillful pedaling, particularly in the Funeral March. The result was a glowing performance. A marked contrast was Charles Ives' First Piano Sonata, in which the thick texture of the composer's style gave way to a gentle clarity at surprising moments. William Masselos encompassed its technical pitfalls with superb facility. His adroit pianism was also heard in Satie's "Sports and Diversions", with Madeleine Milhaud's narration. He played the delightful absurdities imaginatively while Mme. Milhaud's timing, inflections, and modulations interpreted the words inimitably, all very fragile, very French, and witty.

Masselos, Shure, Foss

Of the two pianists doing most of the solo playing Mr. Masselos performed the works of Copland, Sessions, and Jones, while Mr. Shure specialized in the standard repertoire of Brahms, Schubert, Schumann, and Beethoven. Lukas Foss played his own Second Piano Concerto with brilliance and virtuosity that matched the dynamic, intricate, and often humorous score he had fashioned.

Mr. Solomon's enthusiasm for and understanding of the contemporary school was also evinced in his interpretation of Carter's Suite from the ballet "The Minotaur". The orchestra gave brilliant response to his sure beat that caught the savage rhythms and fugal intricacies of the work. In delightful contrast on the same program was Handel's setting of another classic theme, his Cantata for soprano and baritone, "Apollo and Daphne", with a small instrumental ensemble. Mr. Harrell sang Apollo with dramatic subtlety. Miss Curtin was an exquisite nymph in white, singing appropriately with a cool, sweet tonal color that suited the reluctant maiden.

Also of the classic tradition were four Purcell Songs, presented by Jen-

nie Tourel in the enriching and enlivening recreation one always expects from that consummate artist. Frenetic applause called her back to bow repeatedly. Mr. Rupp's fine pianistic support was always in good taste and his versatile artistry was also heard in Beethoven's "Five Goethe Songs", that Mr. Chabay made meaningful with warm tonal texture. Zara Nelsova also enlisted his services in Brahms' F major cello Sonata, the sonorities of which were well suited to the rich, penetrating vibrancy and sweep of her tonal palette. In the same composer's A major Violin Sonata, Roman Totenberg's virile playing joined forces with Mr. Rupp in individual performances of lyrical beauty that blended tonally and spiritually into an inspired rendition.

The Juilliard Quartet was in prime form to give some stirring performances, particularly of the six Bartok Quartets in two concerts for the benefit of the Aspen Music School Scholarship Fund. The four artists sounded as though completely steeped in the Bartok idiom and so at one in ensemble and styling of playing, that they projected superlative interpretations, full of color, variety and spontaneity. To Dvorak's C major Quartet they brought nicety of phrasing, shading, and pointed dynamics to make it sing in flowing eloquence and romantic cadences.

Opera Scenes Presented

An evening program by the Opera Studio and Workshop presented acts from Massenet's "Manon" and Mozart's "Così fan tutte" in highly professional manner. As des Grieux James Wainner, a Chabay pupil, showed dramatic ability and emotional capacity, which, with his brilliant vocal equipment and good looks, should net him a real future. His first act Manon, Margie Joiner, was lovely to see and hear, while Rhea Jackson brought maturity and a beautiful voice to the passionate Act III. His Fernando in "Così" was excellent. The handsome voice and person of Bill Lucas, student of Mr. Harrell, and his suave acting helped to make Guglielmo a dashing lover. The two girls, both students of Miss Tourel, were fine young artists. Netania Davrath's glorious singing and splendid acting as Fiordiligi showed real operatic flair, and Helen Shifrin's Dorabella had a warm, rich voice combined with graceful stage presence. An enchanting little minx with a sweet flexible voice was Lucille Bahlay, while Salvatore Pusateri gave an excellent impersonation, vocally and histrionically, as Don Alfonso. Mme. Milhaud's polished stage direction of "Manon" and John Newfield's skillful handling of the Mozart scenes completed the evening's artistic enjoyment. Mr. Thulean's chorus of servants sang delightfully.

Some of the festival's most interesting and provocative events were the lecture recitals and master classes by members of the faculty. Nikolai Graudan, who appeared on concert programs with his wife in Beethoven's

C major Sonata and a Hindemith Sonata, gave a comprehensive survey of the Bach Cello Suites. Mr. Totenberg played an all-Bach program with assisting artists. Seven lectures by the piano faculty covered piano repertoire. String and wind methods and repertoire were also covered in separate intensive sessions and student recital programs included vocal and instrumental students as well as the works of composition students. Charles Jones presented seven lectures ranging in subjects from Bach and Frederick the Great to Schumann, Copland, and Hindemith. Certainly the visitor to Aspen need never spend a dull moment for there is always something to do, and if music palls, one may attend the Institute for Humanistic Studies, or explore the glorious mountains and fish their streams.

—Emmy Brady Rogers

Shapiro and Baller In Vineyard Program

Saratoga, Calif. —Eudice Shapiro, violinist, and Adolph Baller, pianist, gave a program of Beethoven violin sonatas on Sept. 7 at the Paul Masson Vineyards near here, in the Music at the Vineyards summer series. Their program replaced a scheduled appearance by Andor Foldes, pianist, who was injured recently in an accident in Europe.

La Selva To Conduct Carnegie Hall Concert

The Xavier Symphony, under the direction of Vincent La Selva, will be heard at Carnegie Hall on Sept. 20, in a benefit concert for the Bel Canto Foundation, a rest home for musicians.

National Artists CORPORATION
Luben Vichey
711 FIFTH AVE. NEW YORK 22, N. Y.

MILDRED DILLING

The First Lady of the Harp
Season 1958-59

JOSEPH EGER

FRENCH HORN
"Phenomenal" N. Y. Times

Marina Svetlova

Prima Ballerina
with 2 Solo Dancers & Pianist
Season 1958-59

Morley Meredith

BARITONE
Opera • Concert
Oratorio • TV

Robert MUELLER

AMERICAN PIANIST

"... a red-blooded conception combining technical bravura with rhythmic dash." *Schönberg, N.Y. Times, 3rd NY recital, Carnegie Hall, Oct. 26, 1957*

2nd TRANSCONTINENTAL TOUR

New Recordings

Haydn Sampling

Haydn: Sonatas in E flat (No. 52), in E minor (No. 34), and A flat (No. 43). Volume 2. Nadia Reisenberg, piano. (Westminster XWN 18358, \$4.98)

★★★★

The sonatas Miss Reisenberg plays on this disk are representative of the three final periods in Haydn's long creative span and date roughly from his 45th, 55th, and 65th years, respectively.

The E flat Sonata is Haydn's last and grandest work in that form, but, as Donald Tovey points out in his Essay on the Sonata, it is "a grandeur of proportion not of dimension". The pianist attempting to play it on the modern piano must steer a course that avoids the "gigantic" approach on the one hand and the "trivial" on the other. Miss Reisenberg achieves this happy medium in her performance here. She conveys a grandeur of the spirit that is further enhanced by a beautifully polished keyboard style as well. The A flat Sonata is a gem that is hardly known and seldom played. Under Miss Reisenberg's nimble and sympathetic fingers it fairly sparkles. Only in the first movement of the E minor does the pianist allow her Haydn to speak out of character with a too liberal usage of romantic expressive devices and rubatos. On the whole, however, this disk represents some of the best Haydn playing to be heard on records. The piano tone is remarkably clear and bell-like.

—R. K.

Tradition Sustained

Mahler: Symphony No. 2, in C minor. New York Philharmonic; Emilia Cundari, soprano; Maureen Forrester, contralto; the Westminster Choir; Bruno Walter conducting. (Columbia M2L 256, \$7.96)

★★★★

If it were only for the preservation of Bruno Walter's performances of the music of Gustav Mahler, the phonograph record would have justified its existence. Where shall we find another such interpreter of this great and peculiar music? Who has the temperament today to pick up and sustain the tradition of this music as Bruno Walter, friend and student of the composer, happily is still able to do for us?

I say it is peculiar music because it contains at once the seeds of genius and of mediocrity. Like Wagner, and like authors of 1,200-page novels, Mahler was a better writer than he was an editor. His fecundity was fantastic. In this "Resurrection" Symphony there are enough musical ideas, of varying degrees of value, for a bundle of symphonies. And his creative imagination was both panoramic and eclectic. A Lutheran-type hymn tune can pass abruptly into the most

exotic of oriental wind melodies recalling ancient Hebraic lore. Viennese dance idioms go hand in hand with fanfares and marching music. Mahler wrote it all down and, again like Wagner, he was loath to part with a single note.

A very special sort of temperament, stemming from 19th-century Germanic philosophy and mysticism, is required to evoke the inherent spirit and logic of this music. Without that, it can sound maudlin and tasteless, like a child's fairytale read aloud by an unsympathetic adult. Bruno Walter is one of the few musicians still among us who derived this temperament from its source and brings it to bear in such music as Mahler's. It gives him the power to create an atmosphere, an aura, in which time stands still, banalities have a kind of self-sufficient rightness, the long, garrulous thoughts of the composer are not tedious, and a spiritual luminosity pervades and somehow justifies the whole procedure. This is becoming a rare phenomenon in the performance of 19th-century music, and it may disappear with Bruno Walter's generation.

Emilia Cundari, the soprano soloist, the Westminster Choir, and particularly Maureen Forrester, the contralto, are completely sensitized collaborators in this fine recording, which, so far as I am concerned, will remain forever definitive.

—R. E.

Vintage Bach

Bach: Brandenburg Concertos (complete). The Pro Arte Chamber Orchestra of Munich, conducted by Kurt Redel. (Westminster XWN 2219, \$9.96)

★★★★

This Munich ensemble is today one of the finest chamber orchestras in Europe, and it can easily stand every comparison with such groups as the Stuttgart Chamber Orchestra or the London Baroque Ensemble. Founded by the young Kurt Redel, who studied

with Clemens Kraus, it includes top rank musicians such as Reinhold Barchet, violin, Pierre Pierlot, oboe, or Kurt Redel himself, who plays the principal flute.

Especially enjoyable in this album is the freshness and breadth of the music making. Here is "konzertieren" in the truest sense of the word, with all rhythmic and dynamic gradations. The ensemble obtains absolute clarity and plasticity between ripieno and concertino, and the tonal proportions are never spoiled, as so often happens in performances of larger orchestras.

The recorded sound is powerful and clear.

—J. F. S.

Valuable Documentary

Unlike Vols. I and II, already released, and the three volumes still to come, Vol. III in Mirrosonic's coverage of the **First International Congress of Organists**, held in London in the summer of 1957, contains both organ and choral music. Here can be heard the musical portions of the celebration of a Capitular High Mass as it was sung in Westminster Cathedral by the regular choir of five men and 20 boys under the direction of George Malcolm. The Ordinary of the Mass is William Byrd's setting for four voices. Byrd's Mass is heard in its entirety except for the Credo, which the rubrics for this service did not permit the singing of. The Gradual and Alleluia are the Plainsong proper for the day. Except for some annoying hissing background noises, the recording provides an excellent example of English-boy-choir singing at its traditional best.

Also along traditional lines, but with a style distinctly its own, is the singing of the Chapel Choir (also men and boys) at St. John's College, Cambridge University, in a program of British choral music from the reign of Elizabeth I to Elizabeth II. Under the leadership of George Guest, and with Peter White at the

organ, these choristers give exemplary performances of the Agnus Dei from William Byrd's Five Part Mass; William Crotch's "How Dear are Thy Counsels"; Pelham Humphrey's "Hear, O Heavens"; William Walton's "Set Me a Seal"; the Nunc Dimittis from Edmund Rubbra's Evening Service in A flat; and Robin Orr's "They that put Their Trust". Sandwiched like a lone wolf among these British choral selections is a spectacular Sonata for Organ with Trompeta Real, by the Spanish Composer Jose Lidon, stunningly played by Peter White. The emblazoned sound of this Royal Trumpet, copied from old Spanish organs and the only one of its kind to be found in England, is something that will delight all hi-fi fans. I found it the most exciting item on the two disks that comprise the volume. The remaining disk is devoted to Harold Darke's Organ Recital on the historic instrument in St. Michael's Church, Cornhill. Mr. Darke's selections, all representatively British, include Sir Charles Hubert Parry's Fantasia and Fugue in G; Herbert Howell's Fugue, Chorale and Epilogue; the performer's own Fantasy; and Sir Edward Elgar's Sonata in G. Mr. Darke's playing of these is first-rate in a love-labor-lost sort of way, since the music itself, for the most part, is insufferably dull. The volume, however, still remains an invaluable documentary. (Mirrosonic DRE 1006, \$9.95)★★★★

—R. K.

"Brightest Jewel"

François Couperin: "Messe a l'usage des Couvents" ("Mass for the Convents"). **Titelouze:** Four Versets on the Hymn "Ave Maris Stella". Andre Marchal, organ. (Westminster XWN 18674, \$4.98)

★★★★

The eminent French blind organist plays this music with an artistry and a dedicated devotion that is akin to Landowska's performances of these masters' harpsichord works. He plays it, too, on what Norbert Dufourcq, in the program notes, calls "the brightest jewel in the history of 17th-century French organ building", the three-manual instrument, built in 1639, in the Chapel of the Jesuit College at La Flèche. The tone of this instrument is beautiful beyond description and the acoustics in the chapel are such that the pipes speak with remarkable clarity and resonance. Reed tone predominates, as it does in all French organs, but the solo reeds, for all their bite and snarl, are yet round and mellow, and the full ensemble has an austere grandeur unlike that of any other organ.

—R. K.

Spanish Choir

Spanish choral music. Agrupacion Coral de Pamplona de Espana, Luis Morondo, conductor. (Columbia ML 5278, \$3.98)

★★★★

The Agrupacion Coral de Pamplona de Espana made its first tour of the United States last season, winning the same excited acclaim that it had in its previous excursions throughout Europe. Indeed, its success was such that it is scheduled for a return tour of this country in the 1959-60 season.

Now this superb ensemble can be heard on records (a previous West-

Ear-Training Series a Valuable Contribution

An important contribution to music education material available on records is the **Rutgers University Music Dictation Series**, described as "a course in basic musicianship and ear training", an album of 10 volumes—20 12-inch sides (Music Minus One: \$50.00 the set; \$5.95 per volume)★★★★

The series is designed for broad application. It is equally useful for professional or nonprofessional music students; for any age group from junior high school to university; and for private teaching as well as for the individual who is studying by himself. It begins right at the bottom with a verbal definition of the major scales and their key signatures followed by musical illustrations. From there it proceeds through Vol. III to the simplest of melodic dictation in the key of C with wider, more awkward intervals, and in different keys.

Identification of harmonic intervals begins with Vol. IV and goes on to triads in Vol. V. Vols. VI and VII are given to rhythmic dictation, and Vols. VII and VIII combine melodic

with rhythmic dictation. Vol. IX introduces all varieties of scales, major and minor, and takes up two-part dictation utilizing both bass and treble clefs. The final volume continues with two-part dictation and reviews material that has gone before.

This series, which has been developed over the years by Arnold K. Kvam, chairman of music of Douglass College, Rutgers University, should prove a real boon to trained musicians and others whose musical education may not have included enough training in sight-reading and hearing music mentally without recourse to an instrument. It is surprising how many otherwise highly competent musicians are deficient in this department. But practice can make perfect, or nearly so, and Mr. Kvam's records are a remarkably self-sufficient and comprehensive aid in that direction. An important feature is that the listener takes his dictation from more than one instrument—organ, piano, clarinet, and cello—and thus learns to identify sounds in a variety of timbres.

—R. E.

HEAR PIANIST DOROTHY

EUSTIS

on all records

Beethoven "Tempest" Sonata
Chopin Etudes, Mazurka, Scherzo
"Admirable Piano Sound
and Virtuoso Playing"
—Cleveland Plain Dealer
Concert Hall Presence High Fidelity

G. Schirmer, Inc.
3 E. 43rd St., NYC 17 \$4.95 pp

minster release is no longer available), and to those who were not fortunate enough to hear them in person this disk is recommended. For this 16-voice choir can sing music of any difficulty with ease, accuracy, and a tremendous range of color and dynamics — all without losing a cohesive choral tone.

The music on the recording consists largely of folk music in settings by Eduardo Grau, Schindler, Teobaldo Power, etc. Five of Falla's Seven Popular Spanish Folk Songs are included. Singing them a cappella, the chorus has to imitate the original instrumental accompaniments, which gives it a chance to display its tonal virtuosity. Music originally written for chorus would have been more welcome than the Falla transcriptions.

Enjoyment of the record is restricted somewhat by the lack of texts, either Spanish or English, and of any descriptive material about the contents of the songs. But it is the only qualification to be made about this welcome release. —R. A. E.

More Champagne

Strauss, Johann, Jr.: "The Gypsy Baron". Elisabeth Schwarzkopf (Saffi), Erika Koeth (Arsena), Gertrude Burgsthaler-Schuster (Czipra), Monica Sinclair (Mirabella), Nicolai Gedda (Barinkay), Erich Kunz (Zsupan), Hermann Prey (Homonay), Josef Schmidinger (Ottokar), and others; Philharmonia Orchestra and Chorus; Otto Ackermann conducting. (Angel 3566 B/L, \$10.98)

Angel Records' distinguished series of aptly named "champagne operettas" already includes three of Johann Strauss's works—"Die Fledermaus", "A Night in Venice", and "Wiener Blut". An obvious omission has now been filled by the release of "The Gypsy Baron", which has a score only slightly less enchanting than that of "Fledermaus".

The more conventional and less amusing plot of "Gypsy Baron" has kept it from achieving the same popularity in this country as "Fledermaus". But in its recorded form, where one is conscious primarily of the music, it should enjoy just as much favor.

A glance at the artists involved in this performance will assure the reader of the superlativeness of the performance. In a sense Miss Schwarzkopf is almost too good; she sings Saffi's music with such a wealth of artistry and musical sophistication that it takes the character outside the operetta milieu. And yet what ravishing singing this is!

Two other recordings of "The Gypsy Baron"—London and Vanguard—have elements as good or better than some of those in the Angel release, but taken as a whole, this latest version is the best.

—R. A. E.

Records in Brief

George Solchany plays **Beethoven's Piano Sonatas No. 30, 31, and 32.** (Angel 45041, \$4.98)★★★ A young

Hungarian, student of Ernest von Dohnanyi, plays Beethoven's last three piano sonatas with technical clarity and tonal balance, without having the maturity to penetrate the depth of the works.

The Vienna State Opera Orchestra under Franz Litschauer plays **Respighi's Ancient Airs and Dances for the Lute.** (Vanguard VRS-466, \$4.98)★★★★ This record consists of two suites for orchestra, and one suite for strings, based on early baroque French and Italian airs and dances. Captivatingly orchestrated, they give an excellent picture of the developing dance forms of the time.

Schubert's Symphonies No. 6 and 8, played by the Concertgebouw Orchestra under Eduard van Beinum. (Epic LC 3441)★★★ A spacious, well-tempered, and dedicated rendition of the seldom heard Sixth, and the overplayed "Unfinished". The exquisite string tone of the orchestra deserves a special mention.

Columbia Records Sign Farrell

Eileen Farrell has been signed to a long term contract with Columbia Records. Miss Farrell made her first appearance before the Columbia microphones during the latter part of August in a recording of Cherubini's "Medea".

City Opera Lists American Premiere

The New York City Opera will devote the opening performance on Oct. 7, of its fall season at the New York City Center to the American premiere of Richard Strauss's "The Silent Woman". It will be given in an English translation by Herbert Bedford. Margaret Webster will stage the opera, and Peter Herman Adler will conduct.

Benjamin Britten's "The Rape of Lucretia" will be added to the company's repertoire on Oct. 23. Julius Rudel will conduct. John Daggett Howell, former member of the San Francisco and Chicago opera companies and now director of opera for Roosevelt College in Chicago, will make his New York directorial debut with this production. Andreas Nomikos will design the settings for both the Strauss and Britten works.

The company will revive Rossini's "La Cenerentola" for two performances. It will be conducted by Arturo Basile, with stage direction entrusted to Michael Pollock. The original sets, by Rouben Ter-Arutunian will be used. Robert Joffrey will be the choreographer.

Ballet Theatre Will Continue

At a press conference in New York on Aug. 26, Lucia Chase, co-director with Oliver Smith of the American Ballet Theatre, put an end to widespread rumors that the company was going to fold after its season at the



After the Festival Quartet's appearance for the Houma (La.) Community Concert Association are Nikolai Graudon, cellist; William Primrose, violinist; Mrs. Leopold Blum, treasurer; Szymon Goldberg, violinist; Victor Babin, pianist; Mrs. A. W. Pettigrew, concert presentation chairman

Metropolitan Opera House beginning Sept. 16. "We are going on," said Miss Chase, and she proceeded to outline plans for the immediate future.

After the three-week New York season, the company will make an 80-minute dance film which will include the grand pas de deux from "Don Quixote", "Billy the Kid", and another modern ballet, possibly "Pillar of Fire".

The company will then be laid off for two months while Miss Chase heads a vigorous financial campaign to put it on a firmer footing. It will be reassembled for a tour of the Caribbean, to be followed by a three-month tour of Europe. Miss Chase said that she hoped that arrangements would soon be made to send American Ballet Theatre to Russia under the auspices of the President's Special International Program for Cultural Exchange.

The company is not planning another national tour in the United States under present conditions. Miss Chase explained that the one-night stands and constant bus travel were exhausting to the dancers and unprofitable to so large a company. Smaller troupes are better adapted to this type of touring, she added. Ballet Theatre hopes in the future to give more extended seasons in artistic centers, thereby eliminating the wear-and-tear and expense of constant travel. Miss Chase pointed out that it has performed in all 48 states.

New sets and costumes have been ordered from noted young artists not only for the new productions but for several of those destroyed in the fire last July. Many of these would be seen in the September season, Miss Chase declared.

Fine Arts Quartet In October Series

The Fine Arts String Quartet is scheduled to give a series of performances at Carnegie Recital Hall during the month of October. The programs will be balanced between classical and modern composers. Novelties will include works by Andrew Imbrie and Eliot Carter.

Robert Goldsand In Piano Series

Beginning Oct. 19, Robert Goldsand, pianist, will give a series of three concerts at the Kaufmann Concert Hall, devoted to "The Creators of Piano Music". Eliminating the representation of harpsichord music, he had selected music in various

forms, ranging from Bach and Cimarosa to Prokofiev and Barber.

Cosmetto To Manage Return of François

Cosmetto Artist Management has announced the return to America in the fall of 1959 of the noted French pianist Samson François. Not heard in this country since 1954, Mr. François will make a coast-to-coast tour.

The pianist made his debut in New York on Nov. 3, 1947, with the New York City Symphony under the direction of Leonard Bernstein. Besides touring America, he has also played in Russia, the Near and Far East, South America, and Europe. His recordings bear the Angel label.

THE RUTGERS UNIVERSITY MUSIC DICTATION SERIES

Slip Case Answer Booklet

10-12" ips

Musically Illustrated Sleeve Liners

10 ips—7 hours of intensive study covering all fundamentals of music.

A COURSE IN BASIC MUSICIANSHIP, EAR-TRAINING AND SIGHT-READING. Ten-12" ips-33 1/3.

Rhythm, Pitch, Chords, Triads, Scales, Intervals, Key Signatures, Treble, Bass, & Alto Clefs, Note Values, 2 Part Dictation.

Designed for use in home or school. Paced for easy learning. Test material enclosed. Ideal for musicians and singers.

"... a listener acquainted with only the barest rudiments of staff notation could, by conscientiously working his way through the Rutgers Set acquire a quite respectable foundation of basic knowledge. Solid, usable matter, neither watered down, nor 'popularized'."—John Briggs, THE NEW YORK TIMES.

Entire Set with Slip Case \$50.00

Enclosed ☐ Check ☐ Money Order
Send ☐ COD All orders shipped postpaid.

Name _____
Address _____
City _____ Zone _____ State _____

Music Minus One—719 Tenth Ave.,
New York 19, N. Y. Dept. MA 9

Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.
★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

National Report

Cliburn Draws 40,000 As Hollywood Bowl Soloist

By ALBERT GOLDBERG

Los Angeles.—Van Cliburn's two appearances in Hollywood Bowl on July 30 and 31 were unqualified triumphs for the young American pianist and attracted completely sold-out houses of nearly 20,000 auditors on each occasion. The Tchaikovsky B flat minor Concerto, which he played at the first concert, displayed him in a somewhat less favorable aspect than did the Rachmaninoff Concerto No. 3, in D minor, at the second concert; it was an interesting and complete performance pianistically but it did not seem to generate all the excitement inherent in the work. But the Rachmaninoff was played in the grand manner, with beautiful tonal qualities and commanding authority.

At the first concert, Mr. Cliburn obliged with several solo pieces for encores, and at the second played the first movement of the Tchaikovsky after the Rachmaninoff. Thor Johnson was the conductor, leading Tchaikovsky's Fourth Symphony on July 30 and Dvorak's "New World" Symphony on July 31.

Exceptionally fine orchestral playing was the rule during the first two concerts conducted by Georg Solti on Aug. 5 and 7. Mr. Solti's first program consisted of Beethoven's First Symphony, Hindemith's Symphonic Metamorphosis on Themes of Von Weber, and Brahms's Second Symphony, and each received interpreta-



Rothschild

John Browning (left), piano soloist, and Andre Kostelanetz, conductor, after Hollywood Bowl concert

tions alert, warm and stylistically perceptive. Not many conductors during the summer are willing to attempt a work as demanding as the Hindemith but it came off with a real virtuoso flair.

At Mr. Solti's second concert the orchestral works were Kodaly's Variations on a Hungarian Folksong, "The Peacock", a novelty to local audiences and brilliantly played, and Mendelssohn's "Italian" Symphony, interpreted with exceptional musicality.

Erika Koeth's American Debut

Erika Koeth, German coloratura soprano, made her American debut on this occasion, singing the Mad Scene from "Lucia di Lammermoor", and Zerbinetta's aria from Strauss's "Ariadne auf Naxos", with Johann Strauss's "Voices of Spring" and the Queen of the Night's "Hölle Rache" from Mozart's "The Magic Flute" for encores. In all these works, of which the Queen of the Night aria was the most impressive, Miss Koeth revealed a light voice of rather sweet quality but no great amount of warmth, and an agile and mostly accurate technique which neatly encompassed all difficulties excepting a decidedly makeshift trill. The singer has an attractive personality and was definitely popular with the audience.

Lympany Is Soloist

For his final concert on Aug. 12 Mr. Solti introduced Boris Blacher's Orchestra Variations on a Theme by Paganini, Op. 26, just as successfully realized as were his other ventures into the modern repertoire. He also gave a splendid reading of Schumann's "Rhenish" Symphony, in its original version. Moura Lympany was the soloist in Rachmaninoff's C minor Piano Concerto, a work which was not the best choice for her, since she was not always equal to surmounting the orchestral competition.

An operatic program on Aug. 14 was conducted by Wilfred Pelletier, and had Leontyne Price, soprano, and Irene Dalis, mezzo-soprano, for soloists, a combination that made one wish for a tenor or a baritone before the evening was over. Miss Price was in her best voice, evincing a more expansive operatic flair than she has shown before, in arias from Handel's "Amadigi", "The Marriage of Figaro", "Andrea Chenier", and "Louise". Miss Dalis was most impressive in the Sleepwalking Scene from Verdi's "Macbeth", which she sang with fine vocal control and impressive dramatic skill. Arias from Gluck's "Alceste" and Rossini's "Semiramide" and "Don Carlo" also disclosed the power and the flexibility of Miss Dalis' voice. To close, the two singers did the Act II duet from "Aida." Mr. Pelletier's orchestral numbers included excerpts from "I Vespri Siciliani", "William Tell", "Amelia Goes to the Ball", "The Good Soldier Schweik", and "Manon Lescaut."

Mishap at Serkin Appearance

Hollywood Bowl waited years and years for Rudolf Serkin's first appearance, only to have the occasion end in near disaster on Aug. 19. Mr. Serkin was billed to play the "Emperor" Concerto with the Los Angeles Philharmonic on an all-Beethoven program conducted by Eugene Ormandy. Nearly 14,000 people had assembled for the event, one of the largest symphony audiences of the summer. But Mr. Serkin had hardly launched into the first movement of the concerto before a string on the piano broke. He made valiant efforts to continue, taking advantage of the orchestra's tutti passages to try and remove the broken wire out of harm's way. But the first movement was all but ruined. A tuner was on hand but had no extra strings and no tools with him, so a small rehearsal piano had to be moved on and Mr. Serkin had to play the last two movements on that. The audience, kept until an unseemly late hour, still asked for and received an encore. Mr. Ormandy's playing of the "Leonore" No. 3 Overture and the "Eroica" were superb in every respect—strong, dignified and polished in minute detail.

An all-Russian program was presented by Eugene Ormandy, with George London as soloist, on Aug. 21. Mr. London sang with splendid vocal resource and massive authority the aria from Borodin's "Prince Igor" and the three big scenes for Boris from "Boris Godunoff", scattered through a symphonic suite of the important music of the opera arranged by Mr. Ormandy. The conductor began with an exciting performance of Tchaikovsky's "Francesca da Rimini", and the "Prince Igor" excerpts included the Polovetzian Dances, rousingly played.

Steinberg Conducts

Excellent orchestral playing and conducting of expected authority distinguished William Steinberg's concerts on July 17 and 24. Orchestral works on the first program were Mozart's Symphony No. 40, in G minor, and Ravel's "Daphnis and Chloe" Suite No. 2; at the second concert Mr. Steinberg played Berlioz's "Beatrice and Benedict" Overture, Paul Creston's Two Choric Dances, Dvorak's Scherzo Capriccioso, and the Overture to Wagner's "Tannhäuser". Jennie Tourel, mezzo-soprano, was the soloist on July 17, substituting for the indisposed Elisabeth Schwarzkopf.

Her luscious voice and exemplary sense of style were eminently enjoyable in Dido's Lament from Purcell's "Dido and Aeneas", "Voi che sapete" from "The Marriage of Figaro", "Una voce poco fa" from "The Barber of Seville", and "Adieu forêts" from Tchaikovsky's "Jeanne d'Arc", as well as Duparc's "Invitation au Voyage".

Zara Nelsova was the soloist on July 24, playing Saint-Saëns' Cello Concerto in A minor in a manner that combined breadth and brilliance with notable sensitivity. It produced an exceptionally cordial audience reaction. Mr. Steinberg's concert of July 22 was an all-orchestral program with notable performances of the Bach-Respihi Passacaglia, Beethoven's Eighth Symphony and Rachmaninoff's Second Symphony.

Berlioz's "The Damnation of Faust" was heard on July 29, with Roger Wagner conducting the Los Angeles Philharmonic and his Roger Wagner Choral. It was a performance of conviction and many beauties, though the conductor was rather more at home in managing his superb chorus than in his treatment of the orchestra, possibly due to the limitation of rehearsal time.

The best solo singing was that of Marilyn Horne, soprano, who sang the part of Marguerite exquisitely in a voice of remarkable quality and of extensive range equal in all its registers. David Pelleri was not always completely secure vocally in the tenor role of Faust but acquitted himself with able musicianship. Despite the suave voice and intelligent singing of Harve Presnell, his baritone did not always capture the bite and sardonic quality of the role of Mephistopheles. Robert Oliver was excellent in the brief role of Brander.

Saturday Night Pop Concerts

Hollywood Bowl's Saturday night Pops concerts have almost uniformly been sellouts. An all-Tchaikovsky program on July 26 was conducted by Andre Kostelanetz, with John Browning as soloist in the B flat minor Piano Concerto. The concert was not heard by this reviewer but elicited warm praise from critics, both for Mr. Browning's playing and the work of the orchestra.

A second Rodgers and Hammerstein program on July 18, conducted by Johnny Green and with the same soloists as the first, was nearly as well attended as the initial program, which was a sellout. A Viennese Night on July 19 brought about the successful Bowl debuts of Felix Slatkin as conductor and Eva Likova as soprano soloist, with several ballet productions staged by Stephen Papich and with Anna Cheselka as premiere danseuse.

The annual Gershwin concert was given on Aug. 2 under the direction of Mr. Kostelanetz, with Oscar Levant as soloist in the Piano Concerto in F. The annual Family Night on Aug. 1 was staged by Walt Disney under the title "Disneyland Comes to Hollywood Bowl", and introduced the famous Disney characters and a variety of spectacular acts.

The Pops series, with the Hollywood Bowl Pops Orchestra, have included a program with Tommy Sands, Frank deVol conducting, Aug.

BOSTON UNIVERSITY

School of Fine & Applied Arts Division of Music

Courses in all branches of music and music education leading to the degrees, B.Mus., M.Mus., D.Mus.A. In conjunction with the Graduate School, M.A. and Ph.D. In conjunction with the School of Education, M.Ed. and D.Ed.

Eminent Faculty Includes:

George Boroff
Alexander Borovsky
Rafael Bronstein
Lee Chrisman
George Faxon
Arthur Fiedler
Karl Geiringer
Julius Herford
Allen Lammom
David Blair McClosky
Emanuel Ondricek
Gardner Reed
Jules Wolfers

and 70 other distinguished artists, musicians and educators.

For catalog write:

Robert A. Choate, Dean
857 Commonwealth Ave.
Boston 15, Mass.

MU PHI EPSILON

National Music Sorority

Rosalie Spacia, National President
560 North First Street, San Jose 12, Calif.
National Executive Office, 1139 North Ridgewood Ave.,
Wichita 14, Kansas
Virginia Porter Flier (Mrs. Van E.) Executive Sec.-Treas.

SIGMA ALPHA IOTA

National Professional Music Fraternity

Jeannette Kirk, President, 3229 N.W. 33rd St., Oklahoma City 12, Okla.

Philadelphia Conservatory of Music

82nd Year

MARIA EBERMAN DRAKE, Director
Piano, Orchestra, Opera, Chorus,
Strings, Composition, Voice, Winds
Degree Courses

216 S. 20th St.

LOcast 7-1877

15; Ella Fitzgerald, Paul Weston conducting, Aug. 16, a "Gay 90s Night", Robert Armbruster conducting, with Edie Adams, Carl Olsen, and the Hollywood Bowl Dancers, Aug. 9; and a "Fiesta" conducted by Carmen Dragon, with the Hollywood Bowl Dancers, and Margareta Sierra, vocalist, on Aug. 23.

Offenbach's "La Perichole" was presented at the Greek Theatre for 11 performances beginning Aug. 6. It was the most lavish staging yet attempted by the Greek Theatre, with Rolf Gerard's sets and costumes of the Metropolitan Opera production, and Cyril Ritchard staging. Mr. Ritchard played the role of the Viceroy, Lois Hunt was La Perichole, and Theodor Uppman the Paquillo, with other parts assigned to Osie Hawkins, Paul Franke, Frederick Martin, Arthur Malet, Madelaine Chambers, Patricia Talbot and Cecilia Ward. Emerson Buckley conducted, and the ballet choreographed by Mattlyn Gavers had Micheline Bardin and Thomas Andrew as the principal

dancers. Previous to this offering, Danny Kaye and a variety show held the boards at the Greek Theatre.

Also at this theatre, Alicia Alonso and Igor Youskevitch were seen in a full-length performance of "Giselle", staged by Miss Alonso, Aug. 18-23. Jerry Lewis and assorted vaudeville acts formed a post-season bill of one week beginning Aug. 25.

The Lester Horton Dancers opened their "Choreo '58" for a run at the Dance Theatre on July 26, with a bill including "The Duke's Bard", "Just for Moving", "Barren Song", "With Timbrel and Dance Praise His Name", and "The Plumed Serpent". Principal dancers were James Truitte, Yvonne de Lavallade and Don Martin.

Renne Sheranian, soprano and harpist, gave a recital in UCLA's Shoenberg Hall on Aug. 1.

Other events have been Jeni Legon Dancers and Drummers in a Caribbean Fiesta Aug. 9, 15, and 16, and a Dance Pops with Norman Borine, Aug. 22 and 23, both at Assistance League Playhouse.



Miles Midlock

Attending the 1958 Workshop for Conductors, Composers, and Musicians (sponsored by the American Symphony Orchestra League) in Asilomar, Calif., are the following conductors: (seated, from the left) Richard Lert, of Pasadena; Erno Daniel, Wichita Falls, Texas; James Dutton, Chicago; Gibson Morrissey, Roanoke, Va.; Marian De Ronde, Smith College; Robert Anderson, Bremerton, Wash.; John Iuele, Winston-Salem, N. C.; James Swift, San Fernando, Calif.; Haig Yaghjian, Fresno, Calif.; (standing, from the left) Byron Miller, Eugene, Ore.; Ross Williams, Southwestern University; Creech Reynolds, Bozeman, Mont.; Arthur Stephan, Allen Park, Mich.; Robert Rudolf, Little Rock; Gregory Millar, Monterey and San Francisco

American Composers At Coast Workshop

Asilomar, Calif.—The third annual Conductors - Composers - Musicians Workshop was held here under the auspices of the American Symphony Orchestra League, from June 29 to July 13. Conductors and musicians from community orchestras throughout the United States assembled to play in 25 rehearsal periods under the supervision of Richard Lert, director of the Pasadena Symphony. Erno Daniel, conductor of the Wichita Falls Symphony, served as assistant supervisor.

A number of contemporary composers, among them Wallingford Riegger, Henry Cowell, Ernst Krenek, Walter Aschaffenburg, Peter Phillips, and George Burt, were present to make comments and suggestions about their music. The workshop was made possible through the contribution of time and services on the part of the musicians, and a grant to the League by the Rockefeller Foundation.

Buffalo Summer Pops Concludes Season

Buffalo.—The Summer Pops series of the Buffalo Philharmonic ended on Aug. 19, with a "Rodgers & Hammerstein Night" conducted by Willis

Page. Soloists were Valentina Kozlowski, Roberta Homan, Richard Paige, and Robert Bauer.

The series began on July 1, consisting of eight concerts. Solo attractions included Alec Templeton, the Washington Ballet, Bambi Linn and Rod Alexander, Coleman Blumfield, John Sebastian, Amy Lou Richards, Catherine E. Thiedt, and Roger Williams. All concerts were under the direction of Willis Page.

Redlands Bowl Concludes Season

Redlands, Calif.—The 35th Redlands Bowl season was held from June 24 to Aug. 29. The Festival Orchestra was under the direction of Harry Farbman. Special offerings included "A Midsummer Night's Dream", "The Bartered Bride", "The Mikado", "Tosca", "A Night in Vienna", and the Ballet Celeste. Among the soloists were Virginia MacWatters, Lola Montes, Jerome Hines, Eugene List, Carroll Glenn, Jakob Gimpel, Grace Bumbry, and Jane McGowan.

William McKelvy Martin, director of the Brooklyn Academy of Music, has announced the Academy's sponsorship of a Brooklyn Civic Ballet Company under the artistic direction of Alan Banks.

LONG ISLAND INSTITUTE OF MUSIC

Approved by New York State Dept. of Education Dr. Edward B. Hornowski, Director

MUSIC • DANCE • DRAMA • ART

Education of the Highest Standards

DIVISION OF MASTER COURSES

Violin: Misha Piastro Piano: Leopold Mittman Clarinet: Augustin Duques

DIVISION OF ADVANCED COURSES LEADING TO CERTIFICATE
Harmony, Counterpoint, Orchestration, Analysis, Composition, Literature, Conducting

EXTENSION DIVISION FOR CHILDREN AND ADULTS

Voice, Organ, Piano, Harp, Strings, Woodwinds, Brasses, Percussion

DIVISION OF DRAMATICS AND ART EDUCATION

Elocution, Public Speaking, Technique of Acting, Painting, Etching, Sculpture

DIVISION OF DANCE EDUCATION

Pre-Ballet, Ballet, Full Point, Tap, Modern, Character, "Rockette"

For Information, Write or Call: The Registrar,

RE 9-7419 • 78-39 Parsons Blvd., Flushing 66, N. Y. • OL 8-9882

BOSTON CONSERVATORY of MUSIC

A College of Music, Drama and Dance

Albert Alphin, Director

Majors in Music Education, Composition and Applied Music lead to Bachelor of Music. Bachelor of Music Education: Master of Music, Master of Music Education degrees. Drama and Dance Courses lead to Bachelor of Fine Arts degree. Faculty of 68 includes members of Boston Symphony Orchestra. Summer term. Fall term. Dormitories for women. Member NASM.

For catalogue, write Dept. A

26 The Fenway, Boston 15, Mass.

CARNEGIE College of Fine Arts

MUSIC • Distinguished Faculty

Degrees: Voice, Composition, Instrumental, Music Education • Catalog

Carnegie Institute of Technology • Schenley Park • Pittsburgh 13, Pa.

PEABODY CONSERVATORY

College of Music

PETER MENNIN, Director

Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Gaucher and Loyola Colleges. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools.

Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

COLLEGE-CONSERVATORY of MUSIC of CINCINNATI

A distinguished professional school of music and the allied arts.

Degree courses with majors in Piano, Voice, Orchestral Instruments, Organ, Composition, Music Education, Church Music, and Radio-Television Education

Affiliated with the University of Cincinnati and Xavier University.

Member of the National Association of Schools of Music

Catalog will be sent on request

Write Dept. MA Highland Ave., and Oak St.

Cincinnati 19, Ohio

The Cleveland Institute of Music

BACHELOR AND MASTER OF MUSIC DEGREES

Preparatory Department for Students of All Ages

WARD DAVENNY, Director • 3411 Euclid Ave., Cleveland 15, Ohio • Member N.A.S.M.

PHILADELPHIA MUSICAL ACADEMY

Credit courses in Instruments, Theory and Academic Subjects leading to Bachelor of Music and Music Education degrees.

1617 Spruce St., Phila. 3

PE 5-5053

ROLLINS COLLEGE CONSERVATORY OF MUSIC

Robert Hufstader, Director—Music degrees offered in Applied Music and Choral Conducting

Member of NASM

Address inquiries regarding admission and scholarships to Director of Admissions, Rollins College, Winter Park, Florida

NEW YORK COLLEGE of MUSIC

Bachelor of Music and Diploma Courses

Chartered 1878

Arved Kurtz, Director

114 East 85th St., New York 28

MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE, DIRECTOR

BACHELOR AND MASTER OF MUSIC DEGREES

Member of the National Association of Schools of Music and the Middle States Association of Colleges and Secondary Schools.

Catalog on request: 238 E. 105 St., N. Y. C.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (Suburb of Cleveland) Cecil W. Munk, Director

Member of N.A.S.M.

Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and

B.A. with music major

PROFESSIONAL CHILDREN'S SCHOOL

Est. 1914 Grades 1-12 Hours 10 AM-2 PM Chartered by N.Y. State

Allows time to pursue MUSIC, DANCE, ACTING, MODELING, etc.

Outstanding faculty, 4500 alumni, Modern 7 floor building.

Write Miss Mabel Barnshaw, Reg., 132 West 60 St., N. Y. 23 — JEdson 2-3116

HARTT
COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM. N. E. Ass'n. Colleges and Secondary Schools.

Moshe Paronay, Director • Hartford 5, Conn.

Ravinia and Grant Park Draw Greater Audiences

By HOWARD TALLEY

Chicago.—Both Grant Park and the Ravinia Festival Association announced a sizable increase in attendance over last year. Attendance at Ravinia was 102,302 for 44 performances (symphony, chamber music, ballet, recitals, jazz), compared with 103,693 for 60 performances in 1957. Twenty-three symphony concerts attracted 65,234, compared with 55,790 for 22 concerts last year.

About 403,000 persons attended the Grant Park concerts, 125,100 more than the estimated attendance at the 1957 series of concerts. The 1958 total was swelled by some 150,000 persons who heard Van Cliburn on July 16 and 18. Despite noise and weather handicaps the Grant Park season was unusually successful, due to the excellent over-all programming, the array of distinguished soloists, including Mr. Cliburn, and the presence of some talented younger conductors, Milton Katims and Irwin Hoffman in particular. Though Ravinia maintained its usual high standards, its programs were composed of too many of the winter season staples and its roster of conductors and soloists consisted for the most part of

those whose way with music offered no surprises.

Despite a mishap to his left arm at Frankfurt, Germany, on June 25, Georg Solti bravely fulfilled his commitments at Ravinia in the week beginning July 29. His soloist on Monday was Leon Fleisher, playing Rachmaninoff's Rhapsody on a Theme of Paganini creditably, but not with the bravura that the piece demands. Mr. Solti's orchestral offerings were Hindemith's Symphonic Metamorphosis of Themes by Weber and Brahms's Symphony No. 2, both memorably performed.

Nell Rankin in Mahler Work

In collaboration with Nell Rankin, mezzo-soprano, Mr. Solti offered Mahler's "Songs of a Wayfarer" at his second appearance. An uneventful "Peacock" Variations by Kodaly and the turgid "Rhenish" Symphony by Schumann completed the program. The Hungarian conductor's farewell concerts attracted a record crowd. Eugene Istomin was the soloist on Saturday in Brahms's Piano Concerto No. 2, a piece which he did not play in the big manner. Mr. Solti featured a Beethoven symphony at each concert—No. 2, in D major, on Satur-



Agustin Anievas, Michaels Award winner at Grant Park

day, and No. 3, the "Eroica", on Sunday—the latter symphony magnificently performed.

New to Ravinia audiences, Edouard van Remoortel, a young Belgian recently appointed conductor of the St. Louis Symphony, directed the final week of symphony concerts. He found little favor with the local critics, but I thought his interpretation of the Sibelius Symphony No. 5 had its good points, while Dukas's "The Sorcerer's Apprentice" was fetchingly done. With Joseph Fuchs as soloist in Brahms's Violin Concerto, Mr. van Remoortel achieved one of the most deliberate performances of this work heard this side of the Atlantic. The concerto seemed to take a tortuous and labored ascent to Parnassus without ever arriving there.

For the last week of the season Roberto Iglesias and his Spanish Ballet lived things up with their inimitable and authentic Spanish offerings, attracting some of the largest crowds during the summer.

On July 30, at Grant Park, Milton Katims directed a deft and polished performance of Beethoven's Symphony No. 4. Janos Starker, former principal cellist of the Chicago Symphony and now a soloist in his own, was heard in the Dvorak Concerto in B minor—I say, heard—for the microphone amplified for the thousands present the exquisite tone, the impeccable technique, the aristocratic phrasing of one of the finest cellists living.

Michaels Award Finalists

Of the Michaels Award finalists appearing on Friday—Charles Treger, violin; and Olegna Fuschii and Agustin Anievas, piano—Mr. Anievas, a pupil of Adele Marcus in New York, won first place. Both he and Miss Fuschii played Rachmaninoff's Rhapsody on a Theme by Paganini as a test piece. Though Miss Fuschii disclosed an adequate technique and a smooth efficiency in exploiting it, her tone seemed small and dry. On the other hand, Mr. Anievas convinced both judges and audience of his right to appear next year at Ravinia as winner of the contest. Mr. Treger, in the Adagio religioso and Finale from the Concerto No. 4 by Vieuxtemps, played in tune and with rhythmic precision, but lacked the Olympian sweep that marks the finished artist, though he showed promise in eventually attaining that status. Mr. Katims provided good accompaniments and introduced, as purely orchestral numbers, Giannini's interesting and richly scored "Frescobaldiana" and Felix Borowski's moving and eloquent "The Mirror".

For the weekend concerts Mr. Katims produced a varied and diverting program, ranging from the Overture to "Morning, Noon and Night in Vienna" by von Suppé to "An American in Paris" by Gersh-

win. For youngsters of all ages he directed, interlarded with appropriate comments, Britten's "Young Person's Guide to the Orchestra". The soloist was young Michael Rabin, in Paganini's Concerto No. 1, playing his recently acquired Guarnerius with as sweet and ingratiating a tone as I have heard in years, and disposing of the technical hazards in the concerto and in the ensuing encores, Paganini's "Caprices", Nos. 13 and 9, as if they never existed.

I missed hearing the Hungarian-born conductor of the Honolulu Symphony, George Barati, on Aug. 6, but one local critic dubbed him a "junior Reiner" for his interpretation of Dvorak's Symphony No. 4. The soloist was Lilian Kallir, in Chopin's Piano Concerto No. 2. Miss Kallir was also the soloist in the Aug. 8 concert, giving a rather glib but otherwise enjoyable rendition of Mendelssohn's Concerto No. 1.

The one who made local headlines was Irwin Hoffman, conductor of the Vancouver Symphony and onetime protegee of the late Serge Koussevitsky, who put the orchestra through its paces in a brilliant and biting performance of Prokofiev's "Classical" Symphony; in a novelty, Ben-Haim's "Israel" suite, of uneven merit; and in a veritable "blood-and-guts", all-stops-out, retreat of Tchaikovsky's Symphony No. 4.

Rudel Conducts Final Concerts

The last five concerts of the season were in the capable hands of Julius Rudel. On Aug. 9 and 10 he presented "Musical Favorites of Old Vienna", with Beverly Sills, soprano (substituting for Eva Likova), and Thomas Hayward, tenor. The following Wednesday, Mr. Rudel featured Schumann's Symphony No. 4, and the slightly riddled suite from the opera, "Susannah", by Carlisle Floyd, compounded of old harmonium progressions and ersatz American folk idioms. The young violinist, Elaine Skorodin, gave a praiseworthy and technically fluent performance of Mendelssohn's Concerto in E minor.

The two final concerts were devoted to a concert version of Bizet's "Carmen", with Gloria Lane and Beverly Bower, taking the roles of Carmen and Micaëla; Jon Crain, as Don José; and Norman Treigle, as Escamillo. Local singers completed the cast. Of all these Miss Lane and Mr. Treigle were outstanding, both in voice and interpretation.

Rossini Novelty At Tanglewood

Lenox, Mass., Aug. 4.—The tendency of the Opera Department of the Berkshire Music Center to present rarely heard works was rewardingly continued when its members, under the guidance of Boris Goldovsky, presented Rossini's two-act opera "Count Ory". This work, the first of Rossini's two French operas, had its premiere in Paris in 1828. After that, the composer was to write only one more opera, "William Tell", which had its first performance a year later.

Nearly 40 years of almost complete creative withdrawal by one of the potentially most productive composers of the 19th century were to follow. Neurasthenia, a certain indolence because of his wealth, legal battles, an unhappy love for Olympe Pelissier, and bitterness because of the failure of "William Tell" may have been the cause of this creative silence.

But at the time of "Count Ory", Rossini was still at the summit of his career. All Europe was at his feet,

SAMUEL MARGOLIS

Among outstanding Metropolitan Opera artists studying with Mr. Margolis are: the brilliant baritone, **ROBERT MERRILL** (his only voice teacher), **JEROME HINES**, famous basso, and other celebrated singers.
152 W. 57th St., N. Y. C. COLUMBUS 5-9155

ALEXANDER ALEXAY

CONCERT ACCOMPANIST • VOICE COACH
(Tucker, Dobbs, Stahlman, Hines, others)
AVAILABLE FOR NEW YORK RECITALS
PROGRAM BUILDING • REPERTOIRE
REGISTRATION NOW

Studio: 120 W. 70 St., N. Y. C. 23 • EN 2-4636

JULIA BEOLETTO MONROE

Teacher of Donna Peterson (San Francisco Opera Co.)
Studios: 152 Church St., San Francisco, Calif. UN 1-5935
3856 El Ricon Way, Sacramento, Calif. IV 9-7308

Voice
Coaching
Repertoire

ROSALIE MILLER

TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., New York Phone Cir. 6-9475—By appointment only: Miss E. Holt, Secy.

WILLIAM SOWERWINE

COACH — ACCOMPANIST
234 West 10th St., New York 14, N. Y. CHelsea 2-3711

LILLIAN NICHOLS

Teacher of Singing
375 Riverside Drive, NYC 25 AC 2-0518 and MO 3-3383
Member: N.Y.S.T.A. & N.A.T.S.

Wm. Pierce Herman Teacher of

ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

HERBERT JANSSEN

Voice and Interpretation
Hotel Ansonia, 2109 B'way., New York TR 3-4680

PAULINE

NESSI

CONTRALTO — Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA-NATS
RI. 9-5254

"... a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion..." N. Y. Times.

"... her voice is deep and powerful and its natural timbre is extremely warm..." N. Y. Herald Tribune.
"Janssen's mastery of singing is superb" Olin Downes.

he was director of the Théâtre des Italiens in Paris, and Charles X had offered him a fabulous life-time contract.

The opera gives a perfect sample of all the Rossini ingredients: the short, rapid phrases repeated in crescendo, the written-out cadenzas, his various orchestral effects, the string accompanied recitatives. And, as always in his scores, the temperament of a hack stands besides the genius of irresistible intuition.

The opera was sung in an English version ably prepared by Robert A. Simon. Originally written by Scribe and Delestre-Poirson, the plot follows the familiar path of disguises, misinterpretations, rivalries, and slapstick situations.

Experimental Scenery

The scenery, designed by Elemer Nagy of the Hartt College of Music, consisted of a fibreglass shell on which a number of projectors, placed behind the panels, produced the different effects and pictures needed. This new device, still in its experimental stage, is chiefly designed to help smaller opera companies to travel without the expense and bother of having to carry heavy stage props with them. For this purpose the solution seems to be quite ideal, since fast scene changes can be handled by a minimum of stage hands, who have little else to do but exchange the slides in the projectors. Naturally, the efficiency of this new system is achieved at the expense of its effectiveness. The projections remain stylized "pictures", and the illusion of the setting is largely a matter of the spectator's imagination. (An innocent mosquito crawling over one of the lenses created something of a "Dracula" effect, not to speak of the hand trying to catch it.) Nevertheless, the delicate color schemes of the slides, combined with some atmospheric lighting produced, especially in the second act, moments of fanciful stage conception.

The singers were headed by John

McCollum, who sang the title role. Encompassing extremely difficult fioriture passages, this part calls actually for an extinct vocal type, the *tenor da grazia*. Mr. McCollum negotiated his agile lines with conscientious artistry, although his well-shaped voice was not always completely able to master the physical demands of the part. Angelica Lozada sang the role of Countess Fourmoutiers commendably, save for a slight unsteadiness in attack and breath control. Nancy Williams was a light-hearted and secure-voiced page, Isolier, and Ronald Holgate gave a histrionically and vocally pleasing account of the Count's tutor.

Boris Goldovsky's staging had spirit and style, which could not be always said about Wyn Morris' conducting.

—Julius Franz Simek

Lenox, Mass.—The final Tanglewood week-end, which closed Aug. 10, was under the direction of Charles Munch and Pierre Monteux.

On Aug. 8, Charles Munch conducted a program consisting of Honegger's "Prelude, Fugue, and Postlude", Beethoven's Symphony No. 7, and Piano Concerto No. 5. Eugene Istomin was the soloist.

On Aug. 9, Pierre Monteux led the Boston Symphony in Beethoven's "Prometheus" Overture, Hindemith's "Nobilissima Visione", and Beethoven's "Lenore" Overture No. 3. Berl Senofsky was the soloist in Beethoven's Violin Concerto.

The concluding concert on Aug. 10 featured the Johannesburg Festival Overture by Walton, and the Ninth Symphony by Beethoven.

The week-end also marked the conclusion of the six American composer profiles, presented under the auspices of the Fromm Music Foundation. The series featured works by Charles Ives, Roger Sessions, Elliott Carter, Milton Babbitt, Marc Blitzstein, Leon Kirchner, Lukas Foss, and Aaron Copland. The works were performed by the Fromm Fellowship Players.

Ten Summer Pop Concerts Presented at Miami Beach

By ARTHUR TROOSTWYK

Miami.—The final concert in the series of ten weekly Miami Beach pop concerts by the University of Miami Summer Symphony was given in the Miami Beach Auditorium on Aug. 10, before a sold-out house. This brought the attendance for the ten concerts given this summer to approximately 35,000, an increase over last season's total attendance.

For the concluding concert of the eighth season of Summer Pops at Miami Beach, Mrs. Marie Volpe, the University of Miami Symphony manager, gave the conductorial chores over to Skitch Henderson. The program contained Leonard Bernstein's Overture to "Candide"; Smetana's "Moldau"; Intermezzo from Samuel Barber's opera, "Vanessa"; Kabalevsky's Overture, "Colas Brougon"; and Richard Rodgers' "Slaughter on Tenth Avenue". In addition, Mr. Henderson was heard in two groups of popular song medleys for piano. Obviously this was what the audience came to hear, judging by the applause and whistling.

Paul Whiteman began the series on June 8. The program was an all-Gershwin one, and featured George Roth, pianist; Veronica McCormick, mezzo-soprano, and Allison Fennell, baritone. The Concerto in F, and the

Rhapsody in Blue received expert treatment by George Roth. In duets from "Porgy and Bess" and three early Gershwin song successes, the young vocalists created a most favorable impression. Mr. Whiteman also conducted the concert on June 15, devoting the program to Ferde Grofe's two suites—"The Grand Canyon," and "The Mississippi". The remainder of the program contained works especially composed for Paul Whiteman. Of course there were capacity houses at both Whiteman events.

Ethel Stark was the guest conductor for the third concert, with Giulio Gari, tenor, as soloist. Mr. Gari was in excellent voice, and his vibrant tones were especially noted in arias from "Pagliacci", and "Tosca". The tenor was also heard in Arnold Volpe's charming "If You Could Know", and D'Hardelot's ever popular "Because".

Miss Stark is a conductor who injects much of her personality into whatever type of music she conducts. This was so reflected in the orchestra's performance of Mozart's "Marriage of Figaro" Overture, and the L'Arlesienne Suite, No. 2, by Bizet. Other pieces played were the Emperor Waltz by Strauss, and the Russian Sailor's Dance by Gliere. Less successful, perhaps, was Liszt's "Les Preludes", paced at a much too slow

tempo throughout the composition.

The fourth concert brought John Bitter to the podium for his only appearance at this summer's concerts. Soloist was Jesus Maria Sanroma, pianist, one of the most popular artists in this locale, who has appeared annually at the Summer Pops since their inception eight years ago. For his appearance this season Mr. Sanroma chose Rachmaninoff's Concerto, No. 2. Suffice to state that the artist gave a beautifully interpreted performance. The accompaniment, also, was a joy to listen to. At the conclusion of the concerto an ovation was accorded Mr. Sanroma.

The orchestral portion of the program contained the overture to Smetana's, "The Bartered Bride"; melodies from Rodger's "South Pacific"; four Leroy Anderson favorites; Grainger's "Londonderry Air", and Lecuona's "Malaguena". Mr. Bitter and his orchestra were greeted with a deserved round of applause for their evening's efforts.

Howard Barlow took on his conductorial duties the evening of July 6. The program was evidently designed

to exploit to the fullest extent all sections of the orchestra. Mr. Barlow had chosen the Finale from Tchaikovsky's Symphony No. 4; the overture to "Die Meistersinger"; Prelude to Act 3, from "Lohengrin"; Borodin's Polovetzian Dances; a suite from Bizet's "Carmen"; the overture to Nicolai's "Merry Wives of Windsor"; Dvorak's Largo from the "New World Symphony"; and the Waltz of the Flowers, from Tchaikovsky's "Nutcracker Suite". This concert proved to be one of the best coordinated of the season. The ensemble was near-perfect during the entire evening, thanks to the excellent control of Mr. Barlow's conducting.

The sixth concert on July 13 brought Arthur Fiedler back for another one of his frequent visits with the University of Miami Summer Symphony. The soloist was the local violinist Joan Field.

The program chosen by Mr. Fiedler was bound to appeal to everyone. The subscribers listened intently to music that ranged from Tchaikovsky's Polonaise from "Eugene Onegin" to "76 Trombones", from Wilson's

ALFREDO MARTINO

Teacher of the art of beautiful singing, which involves no mystery, but is individualized instruction in the building of natural, effortless technique in all parts of the vocal range.

Among Mr. Martino's many successful artists at present are MORLEY MEREDITH, Baritone, (Mgt. N.A.C.); REBECCA RADCLIFFE, Dramatic Soprano, (Mgt. N.A.C.); and MURIEL SMITH, Leading Mezzo-Soprano, Covent Garden, London.

Complimentary Copy of Mr. Martino's Book TODAY'S SINGING Mailed Upon Request

Faculty: The New School of Music, Philadelphia, Pa.

N. Y. Studio: 260 West End Ave., New York 23 Tel.: ENdicott 2-7514

ARTHUR LESSAC

"A remarkable teacher"

New York Times

"Your Voice is a precious physical instrument—Use it with craftsmanship and artistry."

Voice — Diction — Interpretation

Write or call for audition-interview

160 W. 73rd St. N. Y. 23, N. Y.

SU 7-5650 or TR 7-6700

BERNARD TAYLOR

464 Riverside Drive • Tel.: MOument 2-6797

Teacher of Singing

Formerly for 22 years

member of Vocal Faculty

Julliard School of Music

BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Julliard School of Music

Studio Address: 200 West 57th Street, New York

carl stough

NEW YORK'S MOST EXCITING NEW VOICE TEACHER

54 W. 16th St., N.Y.C., WA 4-7464

Director of Good Shepherd Choir School

LOTTE LEONARD

PROFESSOR OF SINGING

Julliard School of Music • Mannes College of Music

RUBINI-REICHLIN

Voice—212 W. 71st St., N.Y.C.—TR 3-9351—Summer Classes, Lenox, Mass.

MADAMESOLANO

Complete Training in Voice and Acting. Voice Placement.

171 W. 71 St. (2A) NYC LY 5-3115

Teacher of Carlos Ramirez World Famous Baritone.

YVES TINAYRE

Teacher of Singing and Interpretation

334 Riverside Drive, N.Y. 25 AC 2-0207

"One of the greatest interpreters of our time." Oscar Thompson

CHARLES G. READING

TEACHER OF SINGING

257 WEST 86th ST., N. Y. C. TR 7-7573

Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

Broadway smash, "The Music Man". But it proved to be a concert that firmly upheld the musicianship that is always associated with Arthur Fiedler. Joan Field was heard in the Romance from Wieniawski's Concerto in D minor, and Saint-Saëns "Introduction and Rondo Capriccioso". Miss Field, as we have mentioned on previous occasions, is a violinist who is endowed with a brilliant technique and a sonorous violin tone that has warmth and emotion. The audience recalled Miss Field numerous times.

James Christian Pfohl was the conductor on July 20. The soloist was Martha Pineda, mezzo-soprano. Mr. Pfohl began the program with the overture to "William Tell" by Rossini, which was followed by the first movement from Schubert's "Unfinished". Other works played were Chabrier's "España", Leroy Anderson's suite "The Irish Washerwoman", and Richard Rodger's "Oklahoma" highlights. Mr. Pfohl led his forces through all of the numbers in a most commendable fashion. The orchestra's ensemble was excellent. Particularly enjoyable were the solo passages by the cellist Mr. Greenfield in the "William Tell" overture. In the two vocal solos Martha Pineda disclosed a voice of rich texture and beauty.

Outstanding Attraction

The brothers Bolet—Jorge, pianist, and Alberto, conductor—were the outstanding attraction of the series when they appeared here on July 27. These brilliant musicians are well known to local concertgoers, and their performances are always a pleasure to record. Jorge Bolet's interpretation of the Liszt Concerto No. 1 was piano-playing at its best. The pianist's conception of tonal balance, pedaling, and the finesse he imparted in his sterling playing resulted in a wonderful performance. Also a Liszt Rhapsody was given a brilliant reading by Mr. Bolet. An ovation was bestowed upon the pianist, and encores were numerous.

Alberto Bolet is a dynamic and inspiring conductor and this was much in evidence at this concert. Mr. Bolet

and the orchestra were heard in Rossini's Overture "Semiramide"; Rimsky-Korsakoff's Capriccio Espanol, and Falla's "Danza Ritual del Fuego". In the Capriccio Espanol there was some extremely beautiful solo work by concert master Eugene Dubois.

Broadway was brought to Miami Beach on the occasion of Franz Allers' visit on the evening of Aug. 3, when the entire program was devoted to light operas and musical comedy. The one exception was a delightfully re-

freshing mounting of Carlo Menotti's one act opera "The Telephone". The vocalists were Beverly Bower, soprano; and John Gillaspay, baritone. As could be expected Mr. Allers conducted the orchestra through the Russell Bennett arrangement from "My Fair Lady". Also performed most capably were the overture to "Die Fledermaus", by Strauss; "Merry Widow" selection; Sigmund Romberg melodies, and Rodger's "Carousel" waltzes.

Four Watergate Concerts Heard in National Capital

By CHARLES CROWDER

Wash., D. C. — Summer music in Washington started with four concerts, June 28, July 2, 9, and 16, presented by the Watergate Pops Concert Association and the D.C. Recreation Department. Moving out-of-doors to the Watergate Barge at the Lincoln Memorial, the first three concerts featured the soloists Theodore Lettvin, pianist, playing the Tchaikovsky Concerto No. 1; John Martin, first cellist of the National Symphony, playing Saint-Saëns Concerto No. 1; and Virginia Reinecke, pianist, playing Gershwin's Concerto in F.

Emerson Meyers, Washington composer-teacher-pianist-conductor, and Musical Director of the Pops Concerts, conducted the first three concerts which introduced a new "Summer Jubilee Overture" by Fr. Russell Woollen, the Adagio from the ballet "Fortieth Parallel" by Joseph Wilcox Jenkins, and a new song "I Love Washington" by Edward Carr, president of the Watergate Pops Concert Association. The new song was arranged for orchestra by Joseph Wilcox Jenkins and sung by Tom Paul, bass, both of the U.S. Army Band.

"Merry Widow" in Concert Form

The fourth and final of these free "Pops" concerts was given over to a concert version of Lehar's "Merry Widow". To a standing-room only audience of over 10,000, Frederick Fall conducted a performance which captured the elegance and warmth of Viennese indulgence. Katherine Hansel was the evening's strikingly beautiful Sonia, the merry widow. Her finesse in stage presentation, beauty of tone, and coloration of voice was nothing short of bewitching. Prince Danilo was sung by William Jones, whose rich voice, charm, and non-chalance created the illusion of full staging. Mary Ann Stabile and William DuPree sang the roles of Nathalie and Camille. A surprise sparkle of the evening was the imaginative narration of the complicated

story of Patrick Hayes, a Washington concert impresario.

Several late season performances added special excitement for Washington concertgoers. In May, Dr. Frederick Fall, producer and musical director of the Washington Civic Opera Association, conducted the "Tales of Hoffmann" for the association's yearly production. Guest artist was Jim Hawthorne, who sang Hoffmann. With a touch of magic, Dr. Fall transformed tightly limited facilities for space, lighting, costumes, and scenery into an accomplished presentation.

A vespers service of special interest was given at Westmoreland Congregational Church. Harold Ash, organist and choir director, planned a program comprised solely of the works of Searle Wright, American composer-organist, of Columbia University's St. Paul's Chapel. The program: Prelude for Organ on "Brother James' Air" (1958), the anthem "Prayer of St. Francis" (1952), the cantata "The Green Blade Riseth" (1953) and the new orison "Slowly the Rays of Daylight Fade" (unpub.). Throughout the service, the tone of the choir was straightforward, the music direct.

Van Cliburn's Washington appearance on May 23 created the same effect on music circles here as Inauguration does on the triumphant political party. Every facet of the glamorous Washington scene was represented in the audience. More sparkling than the audience, however, was the performance, which aside from being a physical feat for the soloist, demanded the last ounce of personal as well as musical sincerity from the soloist. The program consisted of Prokofiev's Classical Symphony, Tchaikovsky's Concerto No. 1, and Rachmaninoff's Concerto No. 3.

Van Cliburn's wide range of tonal colorings, dynamic levels, and his acute personal involvement with the direction of flow allowed for a "naturalness", almost inevitability, of musical thought to evolve from the first note to the end of each work. The Tchaikovsky Concerto bristled with force and caressed the tenderness inherent in the score. What was more astounding was the depth of understanding brought to the complex and fleeting impressions of Rachmaninoff's concerto. In Mr. Kondrashin, whose sense of artistic timing is unerring, Van Cliburn found the musical compatriot with whom he penetrated the music to its heart with the greatest warmth and loving understanding.

"Coronation" Mass

On June 22, Stephen Prussing conducted a notable performance of the Mozart Mass in C (K. 317), the "Coronation", at New York Ave. Presbyterian Church. Mr. Prussing, with special care for elegance of phrasing, gave a reading of the score distinguished by its clarity and consistency of tonal beauty and style. Soloists for the performance were Katherine Hansel, soprano; Rilla Mervine, contralto; Mallory Walker, tenor; and Tom Paul, bass. Charlton Meyer was organist.

Marlboro Festival Stresses Value of Chamber Music

By DORIS KIRKPATRICK

Marlboro, Vt. — The Marlboro Festival of Music, held on the campus of Marlboro College situated on a hilltop in the heart of Vermont's Green Mountains, concluded its ninth summer season on Aug. 24 in a happy state of musical grace. The caliber of performance was high, the audiences appreciative and larger in numbers than in past years; new talent was in evidence among the young professionals attending the school.

Out of 500 applicants from Europe, South America, Australia, Canada and the United States, 78 were accepted for the eight-week session and acquitted themselves admirably in all the weekend festival performances. Appearing in concert with established musicians is one of the unique opportunities offered to young artists at Marlboro.

Rudolf Serkin, distinguished pianist and artistic director of the school, inaugurated the concert season on June 29, playing the Italian Concerto of Bach and the Brahms Handel Variations before an enthusiastic audience. He was also heard in Beethoven's Quintet, Op. 16.

Alexander Schneider, violinist, joined the faculty for four weeks. He contributed considerable excitement by conducting infrequently heard chamber works such as Mozart's

Divertimento in D major, K. 131, in a Mozart program. He performed in Wagner's "Siegfried Idyll" in its original form for 13 instruments. A high point of the summer was Beethoven's Fourth Piano Concerto, led by Mr. Schneider with Mr. Serkin as soloist.

A noteworthy event was the appearance of two young pianists. Richard Goode, 15, from the Bronx, N.Y., gave a superb performance in Dvorak's "Dumky" Trio. His colleagues were Bjoern Andreasson, violinist of the New York Philharmonic, and Herman Busch, cellist of the Busch-Serkin Trio. Eleven-year-old Peter, son of Rudolf Serkin, made his debut without fanfare (according to parental wishes) in Haydn's Concerto in D major and proved himself to be his famous father's son.

The opera workshop included opera scenes presented by young musicians studying with Martial Singher; these delighted the Vermont public. A leading baritone of the Metropolitan Opera, Mr. Singher is also a lieder singer of unmistakable distinction, and his concert appearances were received with appreciation.

Three major chamber works were directed by Marcel Moyse, internationally known flutist, formerly professor at the Paris Conservatoire for 20 years. In 28 years of teaching, 77 of his students have walked away with first prizes. His son Louis

SING IN OPERA!
COMMUNITY OPERA, INC.
(A non-profit membership organization)
GLADYS MATHEW, PRES.
40 East 81st St., New York BU 8-6704

Free to WRITERS
seeking a book publisher
Two fact-filled, illustrated brochures tell how to publish your book, get 40% royalties, national advertising, publicity and promotion. Free editorial appraisal. Write Dept. MA9.
Exposition Press, 386 4th Ave., N. Y. 16

BROADWAY GRAND OPERA ASSOCIATION, INC. (non-profit — tax exempt)
9th SEASON
Now casting for 1958-59 season, October 19 to May 3. Opera performances to be held at Needle Trades Auditorium (seating capacity 1600) courtesy of the City of New York. 1st production: *Il Trovatore*, Oct. 19.
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Bway., NYC
Auditions by appointment—Write or Phone CH 4-2693 — LO 4-2717

2 DOLLARS WILL KEEP YOU INFORMED FOR 6 MONTHS
Request a trial subscription of London's Musical Monthly
LONDON MUSICAL EVENTS
Illustrated • Features on Concerts—Opera—Ballet • Musical Survey • Record Review • Music of Today • Book Reviews • Profiles • Composers Forum.
Write today and enclose \$2.00 check for 6 months subscription: "London Musical Events", 25, Haymarket, London, S.W.1, England, or if you prefer, send your order to: British Publications, Inc., 30 East 60th Street, New York 22, New York



Clemens Kalischer

Intermission time at the Marlboro Festival, outside the converted barn where the concerts are held

Moyses, flutist and pianist, and daughter-in-law Blanche (Honegger) Moyses, violinist, on leave of absence from Marlboro, are still in Europe but will be back at their posts for the 1959 summer session.

Andrew Heath, talented New York pianist and conductor and hard-working director of the Marlboro Summer School, conducted a Bach cantata, performed by the Marlboro Festival Orchestra and Chorus, and Villa-Lobos' "Bachianas Brasileiras No. 5", for soprano and eight cellos.

The season closed with an inspired performance of Beethoven's Choral Fantasy for orchestra and chorus, with Mr. Serkin at the piano.

Other professionals on the faculty who gave distinguished performances were Claude Frank and Eugene Istomin.

min, piano; Herman Busch and Madeleine Foley, cello; Harry Zaratzian, viola; and Felix Galimir, violin.

Assisting artists were Alfred Genovese and Lois Wann, oboe; Harold Wright, clarinet; Myron Bloom and Richard Mackey, horn; Anthony Checchia, bassoon; and Raymond Benner, contrabass. William Hughes was vocal coach.

The successful season was due not only to the quality of performance but also to the musical ideals of Marlboro. Study of the art of chamber music with emphasis not on the individual but on the sharing of musical ideas is the school's distinction. It results in music-making unhampered by commercial interests and providing spiritual refreshment sadly needed in this atomic-ridden age.

London Sunday Ballet Club Gives Program of New Works

London.—The unqualified success of the second program of the Sunday Ballet Club at the Wyndham Theatre on June 8 was highly significant. For, just as the establishment of the Sadler's Wells School assured the restoration of classical ballet on the English scene, the program of the Sunday Ballet Club promises a vigorous future for modern ballet.

The five new ballets presented were: "Concerto", with choreography and costumes by Robert de Warren, danced to the Liszt First Piano Concerto by Mr. Warren and Margaret Lyons, with a corps of nine from the Covent Garden Opera Ballet; "Quatre en Rouge", with choreography by Gary Burne and costumes by Murray Arbeid, danced to Shostakovich's "The Golden Age" by members of the Royal Ballet; "Voice in the Wilderness", with choreography by Norman Dixon and costumes by Murray Arbeid, danced to Bloch's orchestral work of the same name by artists of the Ballet Rambert; "Finders-Keepers", with choreography by Jacqueline Watcham and costumes by Desmond Digby, danced to D'Indy's "Symphony on a French Mountain Air" by members of the Royal Ballet; and "Black and White", with choreography by Meriel Evans, danced to Lennox Berkeley's Piano Pieces by members of the Royal Ballet.

"Concerto" is in the abstract style which has been so prominent on the ballet stage during the past two decades, and bears a great likeness to "Ballet Imperial". Both are danced to a piano concerto of the romantic style

and offer opportunities to both the leading dancers and the corps to display their ability to execute classical solos and figures. I doubt that "Concerto" will replace the other work in the repertoire of Covent Garden, since it shows little invention.

"Quatre en Rouge" is like a "Birthday Offering" for two instead of seven pairs of dancers. The opening section, done to the polka, is delightful, demands the utmost in strength and technical ability from the dancers. The costumes were especially effective: the men wore black tights and the women white, while the blouses, with the left shoulder bare, looked like white material shaded red.

"Voice in the Wilderness"

"Voice in the Wilderness" was the longest work and the only one with much plot. I attended the final rehearsals and know that Norman Dixon still contemplates a few changes. Bloch's music is lugubrious and so is the story of the ballet. Some of the plot is expressed symbolically while some, like the love-making and strangling, is explicitly mimed.

"Voice in the Wilderness" is reminiscent of "Undertow". If this is to be the ballet of today or tomorrow, England has found in Norman Dixon a dancer and choreographer whose work will stand with the best of this type.

"Finders-Keepers" misses being an abstract ballet by the barest margin

—the successful suit of one of three males for the attention of the lady is the simple plot. The music is delightful, the dancing absolutely tip top. The choreography has been most successful in contriving figures which never cause any let-down in action or interest. Miss Watcham is one of the youngest members of the Royal Ballet. At the first program of the Sunday Ballet Club she danced with David Drew in his "Affair" and in "Finders-Keepers" the amazing dancing of young Drew was dazzlingly displayed. Mr. Drew is just twenty years old and after this performance he left for a week's holiday on the Devon Coast, after which he is scheduled to go into the army. One must hope that this service interlude will not have an adverse effect on his career which holds great promise.

"Black and White" is strenuous—a whirlwind of intricate figures for the entire company which left both the performers and the viewers somewhat exhausted. The stage of the Wyndham was too small for the ten dancers, but I doubt if they could cover the ground on a larger stage at the frantic pace of the music.

The Patrons of the Sunday Ballet Club are: Dame Ninette de Valois, Marie Rambert, Cyril Beaumont, Anton Dolin and Sacheverell Sitwell. To them, and to all the others whose efforts have gone into this project, there must be a great sense of satisfaction in knowing that not only have their original hopes been fulfilled, but that these performances have achieved a far greater significance. The avowed purpose was to provide a workshop where young choreographers could present their works in a real theatre with a friendly audience. The cooperation of the Arts Council of Great Britain, the management of the Covent Garden Opera, as well as the Ballet Rambert and other companies, and the Wyndham Theatre, plus the donations of friends of ballet, have made it possible to present these ballets with top dancers and every professional accoutrement. Besides the professional reviews of the newspaper critics, there will be special forums of ballet critics where every aspect of the performances will be discussed.

—Philip G. Corliss

Honolulu Symphony Gives Outdoor Series

Honolulu.—On Aug. 29, the Honolulu Symphony gave the last of five summer concerts in Waikiki Shell, an open-air stadium at the base of famous Diamond Head. All concerts but the first were conducted by George Barati, regular conductor of the orchestra. The series was opened on July 4, with Carmen Dragon as guest conductor. Soloists in the series included Eva Gustafson, contralto, and Philippa Schuyler, pianist, as well as local and Japanese artists.

Hawaiian business firms sponsored individual events in the series, which was co-sponsored by the Honolulu City and County Board of Public Parks and Recreation and the Honolulu Symphony Society. A second series in the Waikiki Shell is planned for next summer.

Bartok Concerts In Budapest

Budapest.—A series of concerts to commemorate the anniversary of Bela Bartok's death will be held between Sept. 20 and Oct. 6. The series, which is organized by the Hungarian Bartok

Committee, will feature the conductors Janos Ferencsik, Eugene Goossens, and Eugene Szenkar. Soloists will include Yehudi Menuhin, Annie Fischer, Andrew Foldes, and Sviatoslav Richter. Besides the participation of several Hungarian orchestras, ensembles, and choruses, the schedule will also include two concerts by the Juilliard Quartet.

Let SCIENCE show you how to play the piano with Beauty of Tone and Ease of Technic

Explanations in simple, non-technical language

For information about Instruction, Lectures, and Workshops on

SCIENTIFIC PIANO TECHNIC

write to:

HENRY LEVINE

134 West 58th St.,
New York 19, N. Y.

WILLIAM GRIJUELA

Voice Teacher of

CESARE BARDELLI

Baritone Metropolitan Opera
New York Studio: Hotel Ansonia
Broadway & 73rd St. tel: EN 2-0193
Tuesday and Friday in Phila. Studio:
1714 Chestnut Street tel: RI 6-2757

RICHARDSON

IRWIN

55 TIEMANN PLACE, N. Y. 27 MO 2-9489
Teacher of Successful Singers in all branches.
For many years Faculty of Juilliard School of Music
Day and Eve. Instr.—Repertoire and Vocal Class
Summer Class

Authority: Royal Acad. London, Eng.
Columbia Univ., N. Y.
Head Voice Mastery Consultant to Teachers

Burton

CORNWALL

Singer and Teacher of Singing

853 - 7th Ave. (11A)
New York 19 Ci 5-4504

CARABO-CONE

author "PLAYGROUND MUSIC"

"FINGERBOARD EARTRAINING" co-author
"HOW TO HELP CHILDREN LEARN MUSIC"
(Harper Bros. \$3.50) Teachers' Seminars,
(Carnegie Hall) Parent-child Workshops, Lecture
Demonstrations.

Free brochure. Box 356 Scarsdale, N. Y.

**WILLIAM
CHRISTENSEN**

Director, School of the Ballet
University of Utah
Salt Lake City

VERNE REIDER

Teacher of Stars
VOICE AND COACHING
Voc A Pan

162 West 54th St., NYC 19 CI 7-0516
"Singers: Do not neglect musicianship—combine
piano study with voice development for well-
rounded artistry."

EDUCATIONAL DIRECTORY

VOICE

SOLON ALBERTI

"Teacher of Singers" • Voice Technic
Coaching in Opera—Concert—Oratorio
Hotel Ansonia, Bway & 73rd St. NY 23
SU 7-1514

JUNE BURGESS

All phases of Vocal Instruction
Fac. Amer. Acad. of Dram. Arts—NYSTA
344 W. 72nd St., NYC EN 2-9115

VERA CURTIS

(formerly Metropolitan Opera Co.)
TEACHER OF SINGING • NYSTA and NATS
17 East 86th St., N. Y. AT 9-5308

JEANNE DEEB

TEACHER OF VOICE
Voice Fac.: Brooklyn Cons. of Music
188 Lincoln Pl., Bklyn 17 ST 9-0805

CAROLINE BEESON FRY

Teacher of Singing
2 Orchard Pkwy., White Plains, N. Y.
WH 9-3200 MEMBER N.A.T.S.

CLAIRE GELDA

Voice Production and Coaching
17 W. 73rd St., NYC TR 7-8137

MARJORIE GORDON

Vocal Faculty Duquesne Univ., Pitts.
6533 Daisell Pl. Pittsburgh 17, Pa.

MARINKA GUREWICH

TEACHER OF SINGING
333 Central Park W., NYC AC 2-7573

LOLA HAYES

Teacher of Singing
1200 5th Ave., N. Y. C TR 6-2989

FREDERICK HAYWOOD

Teacher of Singing
Author of "Universal Song"
416 So. Salina St. Syracuse 2, N. Y.

CECILE JACOBSON

Voice Production
NYSTA-NATS
143 Carnegie Hall, NYC 19 CO 5-3415

ROBERT KINANDER

Voice
Member N.A.T.S. and N.Y.S.T.A.
150 West 58th St., NYC CI 7-6373

PROF. MAX KLEIN

Vienna's Distinguished Voice Builder
in NEW YORK
344 W. 72 St., NYC 23 TR 3-5736

Lydia LINDGREN-QUERZE

Formerly of Chicago Opera Co.
Develops greater tone beauty,
more power, and wider range.
853 7th Ave., NY (Apt. 11C) CO 6-5779

MARJORIE MITTON

Soprano—Teacher—Concert—Opera
Special Classes in English Diction
7 West 96th St., NYC UN 5-4739

FLORENCE MORSBACH

Teacher of Singing
N.A.T.S. and N.Y.S.T.A.
160 W. 73 St., NYC TR 7-5760 & 7-6700

Schools and Studios

The Peabody Conservatory of Music in Baltimore will start its 91st season on Oct. 2, its first under the new director, Peter Mennin. Prior to Mr. Mennin's arrival in Baltimore, negotiations were completed for the addition of nine new teachers to the faculty. They include: Elemer Nagy, who becomes head of the Opera Department; Richard Key, cellist of the Baltimore Symphony; Robert O. Pierce, new first horn player of the same ensemble; Blanche Benton Wilshin, who will join the Music Education Department; Frank N. Jones, who will lead a course in music library techniques; and Sheila Pfafflin, who will teach psychology. Others are Louis Forster, English literature; Mimi Robinson, English composition; and Philip Kingsley Smith, history of religion.

Ruth Shaffner, soprano and choral conductor, has returned to New York, after a busy summer at her home in the Berkshire Foothills, near Pawling, N. Y. Besides being much in demand for church work, she was also musical director of the season's last show at the Starlight Theatre in Pawling. Miss Shaffner is on the faculty of the Bergen School in Jersey City, and the Berkeley Institute in Brooklyn. She also teaches privately in New York City and Putnam County.

The Philadelphia Conservatory of Music opened its 82nd season on Sept. 8. New members on the faculty are: Joseph Castaldo, who will teach harmony, counterpoint, and composition; Fred Narcisso and Charles Gangemi, who joined the piano department; and Michael Bookspan, as timpani instructor. The Conservatory confers the degrees of Bachelor of Music, Master of Music, and Doctor of Music.

Edwin Hughes's summer master class in New York was attended by pianists and teachers from all parts of the country and Canada. The session included six recitals by professional students. These were Josephine Caruso, Dorothy Bullock, Robert Smith, Jane Bergen, and Jeannine Romer. The final concert was given by Edwin and Jewel Bethany Hughes, who played a two-piano program. Four of the recitals were broadcast by WNYC.

David Blair McClosky, who has been an instructor in singing and head of the voice therapy department at Boston University, was appointed associate professor of speech at the University's School of Fine and Applied Arts.

Marjorie Mitton, soprano and teacher, is re-opening her New York studio in New York City after a busy summer with the Arundel Opera Co. of Maine. In addition to performing in opera productions and coaching English diction, Mrs. Mitton acted in

an administrative capacity for the opera company. Barbara Cole, lyric-coloratura soprano, a pupil of Mrs. Mitton's, appeared in twelve of the Arundel productions, including leading roles in "The Secret Marriage", Lehar's "Land of Smiles", and "The Medium".

Six New York recitals were given by pupils of Alton Jones, pianist, during the past season, including a debut recital at Carnegie Recital Hall by Louise Colusso. Other students who made appearances were David Bradshaw, Mie Ogiso, and Anita Langbein. Various teaching assignments were given to James Clyburn, Jonathan Sweat, and Whitney Thrall. Mr. Jones will resume teaching at Juilliard School in October.

The New York College of Music which completed a successful summer session in July, is opening its 81st season in September with new degree courses. The music school is now accredited by the New York State University in a curriculum leading to the Bachelor of Music degree.

Rose Raymond resumes teaching in New York on Sept. 10. Following her annual summer course for pianists and teachers in New York, she went to Woodstock, N. Y., both to spend her vacation and to give two recitals. On Aug. 1 she left for Greenville, S. C., to hold a five-day teachers' course and to give a recital in the Rice Music House Auditorium.

The Cleveland Institute of Music concluded its Summer Opera Workshop on Aug. 9. The first three performances featured "Little Harlequinade" by Salieri, and "Sister Angelica" by Puccini. The rest of the series consisted of "Slow Dusk" by Carlisle Floyd, and "Gallantry" by Douglas Moore. The productions were directed by Paul Berl.

The ninth annual convention of the Pennsylvania State Music Teachers' Association will be held from Oct. 26 to 28 in Philadelphia. The theme of the convention will be "Music and the Humanities". Maria Ezerman Drake is chairman of the committee, which includes Stanley Sprenger, State President, David Stone, Joyce Michell, Arthur Hice, Elizabeth Griffith, Elizabeth Pommer Shields, Elizabeth Steiner, Ruth Row Clutcher, and Rosalie Murray Talone.

Francis Lleyllyn Harrison, scholar in the field of medieval English music, has been appointed Visiting Professor of the History of Music at the Yale University School of Music for the academic year 1958-59.

The annual summer concert series at George Peabody College for Teachers in Nashville, Tenn., featured Wallingford Riegger as guest composer for this year's contemporary music symposium.



Left: At the Seventh Annual Voice Teachers' Workshop at Utah University, Aug. 4-11, are (from the left), Solon Alberti, director; William Vennard, voice-department head at Southern California University; Friedrich Brodnitz, author of "Keep Your Voice Healthy".

RUTH SHAFFNER

SOPRANO—Teacher of Singing
145 East 39th St., NYC Tel LE 2-1800

BRIER STOLLER (Lily Paget)

HEAD OF VOICE DEPARTMENTS
Pittsfield Community Music School
Miss Hall's School • PITTSFIELD, MASS.

DOLF SWING

VOICE DEVELOPMENT AND COACHING
Faculty: Juilliard School of Music •
Member Amer. Acad. of Teachers of
Singing • NATS and NYSTA
15 W. 67th St., NY 23 TR 7-5889

NUTA THORNER

Teacher of Voice and Diction
152 W. 57 St., NYC CO 5-8909

LILI WEXBERG

TEACHER OF SINGING
Voice Placement • Faculty N. Y.
College of Music
Studio: 58 E. 86 St., NY 28 BU 8-7791

MRS. JEANE WOLFORD

Voice and Diction
Eastman Sch. 1922-47; Amer. Th. Wing
562 West End Ave., NYC TR 3-8710

Coach-Accompanist

LUDWIG GREENBAUM

Coach-Accompanist
Available for New York Recitals
40 W. 75th St., N. Y. 23 EN 2-3407

OTTO GUTH

Coach-Accompanist
San Francisco Opera
Fac. Mannes Coll. of Music
160 W. 73rd St., NYC TR 3-3432

WALTER HATCHEK

Coach-Accompanist of Eugene Conley,
Igor Gorin, Dolores Wilson
Phones: Studio—CO 5-8909 Home: LI 4-1815

MR. BYRL NEFF

Coach-Accompanist
675 West End Ave., NYC RI 9-2769

ANNE MARIE RANDAL

OF PARIS
Concert Repertoire featuring the French
40 E. 10 St., NYC 3 GR 7-6999

JAMES SHOMATE

COACH-ACCOMPANIST
116 E. 57th St., NYC PL 3-8191

MAX WALMER

Pianist—Accompanist—Coach
315 West 57th St., NYC JU 2-6121

ALICE WIGHTMAN

Coach—Accompanist
Met Opera Studios
1425 Broadway, NYC LO 5-2431

WINDS

LOIS WANN

Oboist—Teacher
Fac.: Juill., N.Y. Coll., Bx. House, Mannes
77 Kensington Rd., Bronxville DE 7-1180

PIANO

CLARENCE ADLER

Pianist-Teacher

336 Central Park West, NY 25 RI 9-4922

CARLOS BUHLER

Pianist and Teacher
Former 1st Asst. to Matthay

534 Madison Ave., NYC EL 5-4369

GEORGE GARRATT

Piano-Theory-Composition
Beginners and Professionals
236 E. 74 St., NYC BU 8-2465

JANE HOFELD

Chamber Music Pianist • Soloists
with quartets • Tours with artists
230 28th Ave. San Francisco, Calif.

EDWIN HUGHES

Pianists prepared for public
performance and for teaching
117 East 79th St. New York, N. Y.

GLADYS MAYO

Piano and Allied Subjects

550 Riverside Drive, NYC MO 2-6114

PIERRE MOSONYI

Pianist-Teacher • Coach and
Accompanist for Opera and Concert
363 W. 57th St., NYC CI 4-8886

KATHRINE PARKER

Pianist and Teacher
Juilliard School of Music
Preparatory Division
185 Claremont Ave., NYC UN 4-6020

ROSE RAYMOND

Pianist and Teacher
Exponent of MATTHAY Principles
320 W. 84th St., N. Y. 24 EN 2-7586

ESTHER SELINSKY

Pianist-Teacher
Technique and Musicianship
Beg. and Prof. Also Music Therapy
8N, 14 E. 60 St., N.Y.C. EL 5-6000

SARA SOKOLSKY-FREID

Concert Pianist-Teacher
On WEVD AM-FM Thurs. 8:45 PM
315 W. 87th St., NYC CI 7-7235

LUISA STOJOWSKA

(Mme. Sigismund Stojowski)
Pianist-Teacher
16 E. 96 St., NYC 28 SA 2-6966

STRINGS

BENAR HEIFETZ

CELLIST

Now teaching in N.Y.C. & Great Neck
30 Deep Dale Dr., Gt. Neck, LI HU 7-3264

THRUSTON JOHNSON

Violinist

110 West 94th St. New York, N. Y.

ALFRED TROEMEL

Violinist-Teacher
Fac. Manhattan School of Music
336 E. 71 Street, New York 21, N. Y.

ELENA VALDI

Guitar—Artist Teacher
New York: 1202 Carnegie Hall CO 5-4725
Queens: MI 1-0354

Bolshoi in Paris

(Continued from page 9)

effective. Nevertheless, it was an interesting experience to hear this work.

Excellent productions of "La Son-nombula" and "André Chenier" were sent by La Scala, Milan, for two performances each at the Casino in Enghien near Paris, where a small-scale festival of opera and ballet is held each year.

Hans Knappertsbusch returned again to Paris this year to conduct the special German performances of Wagner at the Paris Opéra. Particularly impressive was the outstanding performance of "Götterdämmerung" with Astrid Varnay, Hans Beirer, Josef Greindl and Rita Gorr.

Isaac Stern's recital with Alexander Zakin at the Théâtre des Champs Elysées was one of the finest I have heard him give, and certainly the greatest I have heard this season.

Earlier Mr. Stern was heard in one of those strangely assorted galas that mark centenaries—this one for the centenary of the great Belgian violinist, Eugène Ysaÿe. He was originally supposed to have shared this occasion with David Oistrakh, but when it became impossible to arrange this, took the whole burden on himself.

Eugène Ormandy scored an outstanding success with the Philadelphia Orchestra at the Palais de Chaillot, during which he was decorated Commander of the French Legion of Honor, the order being presented to him by the pianist, Marguerite Long.

Van Cliburn's only Paris appearance at the large Palais de Chaillot, where André Cluytens accompanied him with the Paris Conservatoire Orchestra in performances of the Tchaikovsky and Rachmaninoff Concertos with which he won the Moscow contest, was completely sold out within a few days, and many members of the press as well as the public were turned away.

Broadway Opera Sets Five Productions

The Broadway Grand Opera, Marguerite Moor director, will open its ninth season of opera performances on Oct. 19 at the Needle Trades Auditorium in New York City with a production of "Il Trovatore". Other performances this season will include

"Carmen", Nov. 29; "La Traviata", Jan. 4; "Cavalleria" and "Pagliacci", March 8. The final production of the season will be "Lucia di Lammermoor", on May 3.

Long Island School Plans Expansion

The Long Island Institute of Music will start construction of a new building four times larger than its present home, completed two years ago. Edward B. Hornowski, director, has announced that the new structure will contain 41 classrooms and studios in addition to a 600-seat auditorium, becoming one of the largest private music-and-art schools in the country.

Recent additions to the institute's faculty include Augustin Duques, former solo clarinetist under Toscanini, who will head the woodwind department; Zaven Khatchadourian, concert pianist and composer, who has been named Master Teacher of Piano; Victor Carapetyan, of the New York Philharmonic, who is head of the stringed-instruments department; and Miss Jean Mortell, who will teach harp.

Late Summer Concerts in New York

The American Chamber Orchestra under Robert Scholz made its third appearance at Washington Square in New York on Aug. 11. Helen Kwalwasser was soloist in Mozart's Violin Concerto in G. Miss Kwalwasser was also the soloist again in a Mozart concerto, with the Municipal Concerts Orchestra, on the Mall in Central Park on Aug. 2. Julius Grossman conducted.

An orchestral concert led by Frederique Petrides in the "Music by the River" series at Carl Schurz Park, on Aug. 14, included the New York premiere of Julia Smith's Overture to "The Stranger of Manzano".

Fritz Rikko's Collegium Musicum was heard in Washington Square Park on Aug. 18. Betty Wilson, soprano, was soloist in a cantata by Alessandro Scarlatti, and Joyce Flissler, violinist, was soloist in Bach's E major Concerto.

The Goldman Band closed the 41st series of Guggenheim Memorial Concerts on the Mall in Central Park on Aug. 15. Richard Franko Goldman conducted, with Sarah Fleming as

soprano soloist. On July 27, Robert Russell Bennett was guest conductor of the band, offering among other works a suite called "Symphonic Songs for Band" and a newly arranged medley of songs from "Gigi". Both were new.

Beaux Arts Quartet

Carnegie Recital Hall, Aug. 27.—Norman J. Seaman's ninth annual series of Interval Concerts opened with a chamber music program, consisting of works by Haydn, Hall Overton, and Dvorak.

Gerald Tarack, first violin; Alan Martin, second violin; Carl Eberl, viola; and Joseph Tekula, cello, are the musicians of the Beaux Arts String Quartet, a young ensemble of dedicated, well-trained, and intelligent musicians. Their playing has cohesiveness, dynamic balance, and rhythmic impetus. A certain lack in tonal brilliance may be due to the group's inclination to "underplay" more than necessary, in order to achieve subtler nuances of light and shade.

The firm, brittle, and elegant reading of Haydn's Quartet Op. 9, No. 6, led to the contemporary work of the evening, Overton's Second Quartet. Composed in 1954, and conceived in two movements, it showed the composer's facility and affinity for strings. Its voice-leading has logic, its musical content lyricism and spirit. Mr. Overton was present to witness the warm reception of his composition.

Dvorak's Quartet in E flat major unfolded all its beauty and freshness, and the ever changing moods of the work seemed to be a constant source of stimulation for its young, gifted interpreters.

—J. F. S.

Richard Marcus Stays With Easton Symphony

Easton, Pa.—Richard Marcus has been reappointed as conductor of the Easton Symphony. His plans for the coming season include a soloist at every concert, including a "surprise" soloist, an enlarged orchestra, a move to the largest hall in the city, and the programming of modern compositions.

SCHOOLS

BERKLEY

Summer Music School
at Bridgton Academy, No. Bridgton, Me.
For String Players, Flutists and Pianists
Individual Lessons, Chamber Music.
For booklet: Secy. 315 W. 98th St., N.Y.C.

CORNELL OF IOWA

Conservatory of Music
PAUL BECKHELM, Ph.D., Director
Home of oldest May Music Festival
West of the Mississippi River
Mount Vernon, Iowa

MUSICIANSHIP

EMERICH MEMORY

Training Course for Professionals
315 W. 57th St., NYC CO 5-0838

DON WEST

Specializing in Teaching
Singers to Sight Read
NYC TR 7-6700



Letters to the Editor

Repertoire Defended

To the Editor:

In reading your column, or page, recently I noticed how you deplored or took issue with the announced repertory of the Metropolitan Opera for next season. It seemed to me you were a bit harsh in asking for some more daring, or original plans from them, so I am writing you this note after searching in my back issues of *Opera News* for a few facts.

Your point, I realize, was a feeling for more productions of opera of our own day, than the usual staple items from the "Romantic era of composing".

It struck me as a vital fact that the announced repertory for next season contains these "forward" looks: for the first time in a great many years there are in the list six operas that are to be sung in English—a record that excels any season for years and years. Now this alone is not the only important thing; of these six operas two are what can be distinctly classed as repertory "novelties"—that is, "Vanessa" is still a novelty in the standard list and this year will prove whether it will hold its own against the "chestnuts", and "Wozzeck", even though written back in the middle twenties, is still an unknown opera to the general audience.

These two examples are "daring" for any operatic management, where

production costs make a deficit continually. Mr. Bing needs our thanks for offering these two "new" operas to the public in one season. But also we will have the opportunity to hear four other operas in English; these are not novelties, of course, but they are examples of what can be successful in English and what cannot be (like that silly "Bohème" that was done in English a few years back). The two Russian operas, "Boris" and "Onegin", certainly cry out for English, rather than a bi- or tri-lingual show as has been the case often before. And the "Flute" is a success in English because otherwise the spoken dialogue would be a complete waste. (I must say that most sung recitative or ensembles are difficult to catch even sung with the utmost care and skill in diction, and then one wastes his time straining to catch the gist of the words and forgets to listen to the music and its message.) The remaining English item, "Fledermaus", is nothing more than whipped cream after a big meal, but it is good fun, and with such a gala production is a sure thing for a pleasant evening.

We are all proud of the Met, and I am sure that your interest in its future in its new home and new repertory will help us all keep faith in its potentials.

James A. Wood
Hudson, N. H.

Storm Damage Ends Empire Festival

Ellenville, N. Y.—The Empire State Music Festival was forced to cancel its final performances of the summer season when heavy winds and rains damaged the festival tent, making it unsafe for further use. The American premiere of Ildebrando Pizzetti's opera "Murder in the Cathedral" was halted shortly after it began, on Aug. 21, because of a storm. The following day the \$50,000 tent was declared by police to be too dangerous.

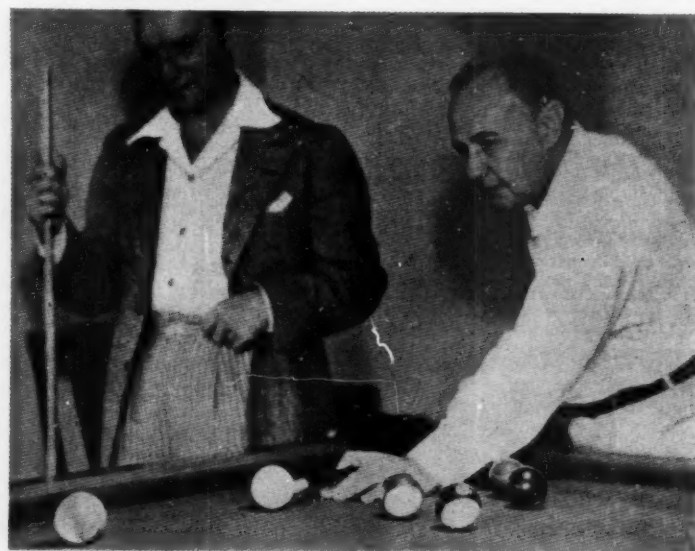
Because so much time and effort had been invested in the Pizzetti opera, it was scheduled to be given twice in Carnegie Hall in New York, on Sept. 17 and 22. The full stage production, for which Laszlo Halasz will conduct the Symphony of the Air, will be seen. The cast is headed by Nicola Rossi-Lemeni, who created the role of Thomas à Becket in the world premiere last March in Milan.

UN Day Broadcast From Three Cities

Charles Munch, Ernest Ansermet, Yehudi Menuhin, David Oistrakh, and Ravi Shankar will participate in a broadcast UN Day concert on Oct. 24, which will originate in New York, Paris, and Geneva. The broadcast will open with Mr. Munch conducting the Boston Symphony in the UN General Assembly Hall. From the Salle Pleyel in Paris, Messrs. Oistrakh and Menuhin will play Bach's Concerto for Two Violins. Mr. Shankar, an Indian musician, will also perform from Paris. The traditional climax of the UN Day concerts, Beethoven's "Ode to Joy", will be performed by Mr. Ansermet and the Orchestre de la Suisse Romande in Geneva.

In the news 20 years ago

Josef Hofmann (right) relaxes between rehearsals for his appearances at Robin Hood Dell, Philadelphia, and shoots a masterly game with Alexander Hilsberg, conductor



"A new Salzburg has arisen in Switzerland" is the verdict of MUSICAL AMERICA's critic in his report of the first Lucerne Festival, which opened in August 20 years ago. Such notables as Toscanini, Walter, Mengelberg, and Fritz Busch are conducting.

The score of a new opera, "The Apostate", has been completed by Felix Weingartner.

Via Italy, it is learned that Manuel de Falla is safe in Spain, now living in Granada and working on the score

Levine Named Omaha Conductor

Omaha, Neb.—Joseph Levine, conductor of the American Ballet Theatre for eight years, has been named conductor of the Omaha Symphony. The previous conductor was Richard Duncan, who resigned to become director of the University of West Virginia school of music.

Ford Will Sponsor Philharmonic TV Series

A television series featuring one-hour "preview" concerts of the New York Philharmonic will be sponsored by the Lincoln division of the Ford Motor Company. Negotiations are under way to televise the series over the Columbia Broadcasting System. Dates and times of the broadcasts are still pending.

Vaughan Williams

(Continued from page 10)

be his music will never go permanently into the minds and hearts of any except English-speaking and English-thinking peoples. It will not suffer brief life because of this limiting fact, this un-mixability.

Bunyan, Herbert, and Skelton do not advance into oblivion though none except those who are English in blood or ancestry can really get close to them. Vaughan Williams looms large in this company; possibly in stature he is the noblest of them all.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Public Library, Lafayette Square.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Howard Talley, 5813 Blackstone Ave., Chicago 37.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Frank Hruby, Cleveland Press.
DALLAS: George C. Leslie, 6628 Vanderbilt Ave.
DENVER: Emmy Brady Rogers, 1000 East First Ave.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: Hubert Roussel, Houston Post.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times.
MIAMI: Arthur Troostwyk, 711 81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, 4558 9th Ave., N.E.
WASHINGTON, D.C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Avenida Pueyrredon 336, Buenos Aires.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
Dorian Le Gallienne, 24, Orrong Road, Armadale, Melbourne S.E. 3, Victoria.
BELGIUM: Edouard Mousset, Rue d'Arlon 22, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Colin Sabiston, 200 Cottingham St., Toronto.
ENGLAND: Harold Rosenthal, 6 Woodland Rise, London, N. 10.
FRANCE: Christina Thoresby, 125 Rue de l'Université, Paris 7.
GERMANY: H. H. Stuckenschmidt, Berlin-Dahlem, Podbielskiallee 65.
Everett Helm, Frittlingen bei Rottweil, Wurttemberg.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via San Vincenzo 8, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Manuel Aguilar, Jr., Sierra Juítepec 115, Mexico 10, D. F.
NETHERLANDS: Lex van Delden, Het Parool, N. Z. Voorburgwal 225, Amsterdam.
PORTUGAL: Katherine H. de Carneyro, 363 rua Antonia Carneiro, Porto.
SPAIN: Antonio Iglesias, No. 58 Arda, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
SWITZERLAND: Edmond Appia, 5 Chemin Prevote, Cologny, Geneva.
YUGOSLAVIA: Dragan Lisac, Petrijaska 13, Zagreb.

OBITUARIES

RALPH VAUGHAN WILLIAMS

London.—Ralph Vaughan Williams, one of the major composers of the century, died here at his home on Aug. 27. He was 85 years old.

Vaughan Williams was born on Oct. 12, 1872, the son of the rector of Down Ampney in Gloucestershire. After studies at Charterhouse and the Royal College of Music, he concluded his formal education at Cambridge, where he received a Doctor of Music degree in 1901. Later he went to study with Max Bruch in Berlin, and, for a short period, with Maurice Ravel in Paris. In 1904 he became a member of the newly formed English Folk-Song Society, which was to exert great influence on his music.

In 1914 Vaughan Williams wrote the "London" Symphony, probably the first important work to bring him international acclaim. During World War I he served in Macedonia, and later as lieutenant in the Royal Garrison Artillery in France. After the war he became Professor of Composition at the Royal College of Music, and was given an honorary doctorate from Oxford in 1919. From 1933 on he headed the English Folk-Song and Dance Society. His book, "National Music", was written in 1935; the same year he was decorated by the British Government with the Order of Merit. During World War II, the composer performed war duties in a civilian capacity. His first wife died in 1951. Later he married Miss Wood, his former secretary, at the age of 81. Although he suffered from deafness in his last years, the composer continued working, and completed his last major work, the Symphony No. 9, last November. The day he died, he was to attend a recording session of this work by Sir Adrian Boult and the London Philharmonic Orchestra.

Vaughan Williams visited the United States three times. In 1923 he participated at the Norfolk, Conn., music festival, and in 1932 he appeared in a series of lectures at the Bryn Mawr College. In 1954 he returned as visiting professor at Cornell University, and conducted performances of his symphonies.

Vaughan Williams composed in almost all musical forms. Besides his nine symphonies he wrote a violin concerto, concertos for one and two pianos, an oboe concerto, a suite for viola and orchestra, and a number of chamber music and piano works. His operas include "Hugh the Drover", "Sir John in Love", "The Poisoned Kiss", "Riders to the Sea", and "Pilgrim's Progress". For the ballet he wrote "Old King Cole", "Job", and "The Bridal Day". He also composed several groups of songs, tone poems, and film music.

The ashes of Ralph Vaughan Williams will be buried in Westminster Abbey.

An article on the composer by Neville Cardus appears on Page 10.

FLORENT SCHMITT

Paris.—Florent Schmitt, French composer, died at his home in Neuilly on Aug. 17. His age was 87.

A child of musicians, he received his basic musical instruction from his father. Later he entered the conservatory at Nancy, where he was a pupil of Henri Hess and Gustave Sandre. In 1889 he came to Paris to study composition with Gabriel Faure, who later joined with Florent Schmitt, Maurice Ravel, and other musicians to form the Independent Musical Society. In 1900 he won the Prix de Rome for his cantata "Semiramis".

M. Schmitt made his first public appearance in New York in 1932, when he performed in Town Hall under the auspices of the League of Composers. The main work on the program was his Piano Quintet, which is one of his most popular compositions.

Other major works of his output include "The Tragedy of Salome", "Antony and Cleopatra", and six symphonic episodes on Shakespearean themes. In 1949 he composed an "Ode to Chopin" on the 100th anniversary of Chopin's death. Prior to World War II, M. Schmitt was a music critic for *Le Temps*. He had been a member of the Academy of Beaux Arts since 1936, and was also a Commander of the Legion of Honor. Last year the city of Paris awarded him with its Grand Prix in Music.

LEO BLECH

Berlin.—Leo Blech, German conductor and composer, died here on Aug. 25 of a heart attack. He was 87 years old.

Born in Aachen, Mr. Blech started his career as conductor of the Municipal Theatre in the same city. In 1899 he became conductor at the Deutsches Landestheater in Prague, and in 1906 of the Royal Opera in Berlin. Together with Otto Klemperer and the late Erich Kleiber, Mr. Blech established a high standard of performance at the Berlin State Opera. In 1937 he was retired by the Nazi Government because he had reached the "age limit". He went to Stockholm, where he conducted at the Swedish Royal Opera. In 1949 he returned to West Berlin and became musical director at the Municipal Opera. He retired four years ago.

Mr. Blech composed a number of operas and operettas, of which "Aschenbroedel" and "Versiegelt" are the best known.

WALTER SCHUMANN

Minneapolis.—Walter Schumann, choral director and composer, died on Aug. 21 of a heart ailment. He was 44 years old.

Mr. Schumann began his musical career in 1936, when he was still a law student at the University of Southern California. He managed the campus band and studied orchestration. During the following years he worked for several Hollywood studios, arranged music for the singers Deanna Durbin and Bobby Breen on the Eddie Cantor radio show. Later he became choral director for R.K.O. and Universal. He entered the Army in 1941 and served for five years, eventually becoming musical director for the Armed Forces Radio Service. In 1942 he conducted Irving Berlin's

"This is the Army" in New York as a special assignment. After the war he wrote background music for several radio and television programs, and, in 1954, organized "The Voices of Walter Schumann".

Mr. Schumann also composed the musical score for "Three for Tonight", several songs, and the "Dragnet" theme for the television program, which won him an Emmy award.

LOUIS D'ANGELO

Jersey City.—Louis D'Angelo, bass-baritone, died here on Aug. 9 after a brief illness. His age was 70.

Mr. D'Angelo, who sang with the Metropolitan Opera from 1917 until 1946, was born in Naples, and brought to this country at the age of three. He made his Metropolitan debut in "Faust", appearing with Giovanni Martinelli. Other famous singers he performed with were Enrico Caruso, Rosa Ponselle, Lily Pons, Lawrence Tibbett, and Ezio Pinza. His silver anniversary at the Metropolitan was celebrated in 1943 at a backstage party, at which he received a silver plate, an illuminated parchment, and a bound volume with the signatures of all the members of the company. In his career, Mr. D'Angelo sang some 300 major and minor parts.

He is survived by three daughters, one of whom, Louise Lombardo, received her musical training from her father, and later won the Metropolitan Auditions of the Air.

NORMAN SECON

Norman Secon, concert pianist and accompanist, died at the Park West Hospital of a liver ailment. He was 49 years old.

Mr. Secon made his Carnegie Hall debut in 1949. Having been a student of Frederick Rundbacken, he toured the country several times and appeared with a number of major orchestras. He also appeared in Europe and South America. In addition to his solo work, Mr. Secon has been active as accompanist for various dance groups. Last season he accompanied the Moiseyev Company on its tour through the United States.

He is survived by his mother, a sister, and a brother.

ALMA CLAYBURGH

Alma Clayburgh, opera and concert singer, died at her home in New York City at the age of 76.

Before her retirement in 1931, Mrs. Clayburgh sang frequently at the city's concert halls and for various charities. Besides working for numerous philanthropic and welfare

organizations, she devoted a great deal of her activities in furthering the careers of young musicians. She was also a patron of the Metropolitan Opera, the Goldman Band, and the New York City Symphony.

Mrs. Clayburgh is survived by a daughter, a son, and a brother.

WILLIAM A. CHARLES

Toronto.—William A. Charles, conductor and arranger of the Symphony Orchestra of the Canadian Broadcasting Corp., died here on Aug. 13. His age was 62.

Also a member of the Toronto Symphony, Mr. Charles took part in both the first radio and television shows in Canada. During World War II he went overseas with the Canadian Army Show.

His widow and two daughters are surviving.

HEDWIG T. GRAHAM

Columbus, Ohio.—Mrs. William C. Graham, 86, former concert and oratorio singer, died here on July 14. She had taught voice at Ohio University and in various Ohio cities, was president of the Columbus Womens Music Club, and an active member of the National Federation of Music Clubs. She had been a subscriber to MUSICAL AMERICA for over 50 years.

JOSEPH HOLBROOKE

London.—Joseph Holbrooke, British composer, died here on Aug. 5 at the age of 80.

A prolific composer, Mr. Holbrooke was widely performed in the early years of his career. One of his best-known works was "The Raven", a symphonic poem named after the poem by Edgar Allen Poe.

LADY BEECHAM

Buenos Aires.—Lady Beecham, 50, wife of Sr. Thomas Beecham, died of a heart attack here on Sept. 2. The eminent English conductor was here for a series of concerts. The former Betty Humby, Lady Beecham was a concert pianist who appeared frequently as soloist under her husband's direction. Besides Sir Thomas, she is survived by Jeremy Thomas, a son by her first marriage.

THEODORA STURKOW-RYDER

Oakland, Calif. — Theodora Sturkow-Ryder, concert pianist and composer, died here at the age of 81 on Aug. 2.

Before settling in Oakland in 1947 to teach piano, she toured Europe and the United States many times.

She is survived by her husband.

Classified Advertising

CONCERT PIANIST-TEACHER

Teacher of well-known pianists available for school or college position. Address Box 815, Musical America, 113 West 57th Street, New York 19, New York.

Subscribe NOW

MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year
Additional postage foreign 1.00 per year.

NAME (PLEASE PRINT)

ADDRESS

CITY STATE

☐ Check Here If Gift FROM (zone)

NOTE:—Annual subscription to MUSICAL AMERICA comprises 15 issues including 300 page Annual Special Edition.

Columbia Artists Management Inc.

Personal Direction:

COPPICUS & SCHANG

113 West 57th Street, New York 19, N. Y.

LICIA ALBANESE

Soprano, Metropolitan & San Francisco Operas

JUSSI BJOERLING

World Famous Tenor

ALEXANDER BRAILOWSKY

Pianist

RUDOLF FIRKUSNY

Pianist

CARROLL GLENN

Violinist

SZYMON GOLDBERG

Violinist

HILDE GUEDEN

Soprano, Metropolitan & Vienna Operas

GRANT JOHANNESSEN

Pianist

HEIDI KRALL

Soprano, Metropolitan Opera

THEODORE LETTVIN

Pianist

ELAINE MALBIN

Soprano, San Francisco Opera

NAN MERRIMAN

Mezzo, San Francisco & Glyndebourne Operas

The PAGANINI QUARTET

LILY PONS

TOSSY SPIVAKOVSKY

Violinist

GIORGIO TOZZI

Basso, Metropolitan Opera

VRONSKY & BABIN

Premier Duo-Pianists

LAWRENCE WINTERS

Baritone, San Francisco Opera

American Opera Auditions Winners in Milan Debuts

By PETER DRAGADZE

Milan.—The eight American singers who were chosen by American Opera Auditions, Inc., in Cincinnati last spring for debuts in Italy were presented at the Teatro Nuovo in Milan, in cooperation with the Associazione Lirica e Concertistica Italiana. It marked the sixth annual season for young singers held in that theatre. The American singers should have participated in two operas in Milan, "Tosca" and "La Bohème", but for technical reasons only the first Puccini work was given here. The second was performed at the Teatro delle Pergole in Florence during the early days in September.

Honors were divided between two sopranos, Prudencija Bickus, who sang Tosca in the first performance, and Rosalia Maresca, who sang the role in the second and third performances. Both singers had very fine voices, showed excellent musical and dramatic preparation; they enjoyed a well-merited success.

Three Male Singers

Jean Deis was warmly applauded for his Cavaradossi, and he had to encore the famous last-act aria. Guy Gardner looked perfect as Scarpia; his voice was rather too light for the role, but he interpreted it convincingly. Gene Boucher did not have much opportunity to show his vocal abilities, as Angelotti, but his style and dramatic ability should win him more important parts easily.

All of these artists, together with members of the Florence "Bohème" cast—Sara Hageman, Marjorie Smith, and Roald Reitan—and the best of the Italian singers, appeared in a benefit concert on the closing night of the season. Mr. Reitan, a baritone, had to encore his aria "Piccola zingara" from "Zaza", and he brought the audience cheering to their feet for his excellent singing and for an unexpected high A at the end of the aria.

All of the American singers made an excellent impression here not only in matters of artistry but also for their courtesy and for a professional attitude rarely noted in debutants. The Italian audience went out of their way to show their appreciation and encouragement.

The young Italian singers were first heard in "Faust", with Vladimiro

Following the "Tosca" performance in Milan at which the American Opera Auditions winners made their debuts are, left to right, Jean Deis, the Cavaradossi; Prudencija Bickus, the Tosca; Mrs. Magro; and John L. Magro, president of American Opera Auditions, Inc.



Ganzaroli as Mephistopheles. He had an exceptional voice, rich in timbre. With careful guidance he should have a career. Ruggiero Bondino, tenor, was at ease in high notes but weak and sometimes off pitch in the lower register. Palma Martini, as Marguerite, and Grazia Mazzari, as Siebel, were adequate.

"Pagliacci" was given with Felice Lattuada's "La Caverna di Salamanna", the latter a poor imitation of Falla and of Ravel's "L'Heure Espagnole". Giuseppe Bertinazzo, a last-minute substitution as Canio, provided a thrilling interpretation. Bianca Maria Partesi, the Nedda, had a reasonably good voice but her acting was exaggerated. Bruno Prevedi, the Tonio, had a very fine voice but seemed to be a tenor rather than a baritone. The stage direction in most of the performances was poor, as if the artists had been told to stand here or there without their knowing what the opera was all about.

Mexico Outlines Opera Season

Mexico, D. F.—The international opera season at the Palacio de Bellas Artes will be held from Sept. 22 until the end of October. The operas to be performed are "Aida", "Cavalleria Rusticana", "Pagliacci", "La Forza del Destino", "The Barber of Seville", "Lucia di Lammermoor", "Tosca", "La Traviata", "Don Giovanni", and "Murder in the Cathedral".

Singers will include Anita Cerquetti, Ernestina Garfias, Irma Gonzalez, Concepcion Valdes, Virginia Zeani, Nell Rankin, A. Woodrow, Flaviano Labo, Agostino Lazzari, Richard Tucker, Ettore Bastianini, Franco Iglesias, Cornell MacNeil, Fernando Corena, Nicola Rossi-Lemeni, and Nicola Zaccaria. —M. A., Jr.

Grass Roots Opera Appoints Director

Raleigh, N. C.—Gert E. Muser, of the Music Department of Monterey Peninsula College in California, has been appointed director of the National Grass Roots Opera Company. He will direct the organization on its tour of 35 states, beginning in October.

Peninsula Music Festival Sparked by Many Premieres

By MARY CANBERG

Fish Creek, Wis.—Thor Johnson, founder-conductor of the Peninsula Music Festival, has not only a strong sense of responsibility to the contemporary composer, (particularly to the American), but an unusual discernment in making his program selections. The festival, held annually in Door County, Wis., featured five world and five United States premieres and drew large crowds for its sixth season, August 9-24.

The first concerts welcomed the return of two soloists, and introduced the orchestra's excellent new concertmaster, Sidney Harth. Mr. Harth,

tival by Mr. Johnson was the First Symphony by John La Montaine. With movements marked Fortright, Upright and Outright, the work revealed considerable talent on the part of this young man.

Playing of the Philippine National Anthem heralded the American debut of Aurelio Estanislao. This fine singer gave an exciting performance of "Himig Iloko", a song cycle for baritone and orchestra by his fellow countryman Eliseo Pajaro. Based on folk songs, the music with its rhythmic drive and haunting melodies delighted the audience. But it was in encores by Gounod and Mozart that Mr. Estanislao was given his biggest ovation.

Later he and Miss Kombrink joined forces with an alert orchestra and its splendid conductor to give a memorable performance of an excerpt from Act II of Verdi's "La Traviata".

The other commissioned work was Cecil Effinger's Second Chamber Symphony. Mr. Effinger is a composer who sets out (and succeeds) to express music within reach of his audience. The symphony, with the dimensions of an early Haydn work, is yet music of our time. The audience reacted warmly to the work.

Virtuosos of Fish Creek Night featured as soloists members of the orchestra — not all first-desk players. They displayed their talents most competently in compositions by Vivaldi, Chabrier, Tomasi, and Weingartner. Perhaps the most beautiful playing of the evening was that of Verne Reynolds who played the Largo for French Horn and Orchestra by Chabrier.

Through the State Department in Washington Jon Thorarinnsson, the Icelandic composer and conductor of Reykjavik, was brought to the festival. His three English Songs for Baritone and Orchestra were given in a United States premiere and sung by Mr. Estanislao. Thorarinnsson captures the mysticism of the lyric poems and adds to them a warmth and gentleness. One awaits with expectation to hear more from this gifted composer.

The string players all standing (but the cellists) gave a spirited performance of Bach's "Brandenburg" Concerto No. 3, opening the final concert week end. Another premiere, this one of the incidental music to "Love's Labour Lost" by Vittorio Giannini, was heard on the last concert. The festival came to an official close with the Bizet Symphony in C Major.

Flint, Mich.—The Flint Community Music Association has announced its concert schedule for the coming season. The series will include Zvi Zeitlin, violinist; Beverly Bower, soprano; Jon Crain, tenor; and Theodore Lettvin, pianist.



Hagedorn Studio

Participants in the Peninsula Music Festival include Aurelio Estanislao, baritone; Ilona Kombrink, soprano; Thor Johnson, conductor; Grant Johannesen, pianist

concertmaster of the Louisville Orchestra, who a year ago won second place in the Wieniawski Violin Competitions in Poland, took first place at the festival. As soloist in Mozart's "Haffner" Serenade, he won bravos from both colleagues and audience. His beautiful singing tone was coupled with outstanding musicianship and apparent ease in performing. Later in the festival he was heard in a masterful performance of the Wieniawski D minor Concerto.

The orchestra itself was in excellent form, whether in Mozart or Beethoven's Fourth Symphony. (The first violin section deserved a round of applause for its work in the finale of this symphony.)

Two Favorites

Two favorites — Ilona Kombrink, soprano, and Grant Johannesen, pianist—contributed greatly to the fine caliber of performances. Miss Kombrink, with her lovely voice, sang the Wagner "Wesendonk" Songs with apropos style, and also the deeply moving "Five Psalms" by Rene Frank, a faculty member of the Fort Wayne Bible College, Ind.

Grant Johannesen thrilled his listeners with Fauré and Grieg. The Fauré Ballade was played with an exquisite singing tone. The Grieg Concerto, played with virtuosity (and sensitivity in the slow movement), brought a demand for several encores.

The first of two compositions commissioned for the 1958 Peninsula Fes-

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900
VOCAL, INSTRUMENTAL & DANCE ATTRACTIONS

Mary Martin

ACCOMPANIED BY FULL ORCHESTRA • JOHN LESKO, CONDUCTOR • DIRK SANDERS, DANCER • LUIZ BONFA, GUITARIST • STAGED BY ERNEST FLATT

"Music with Mary Martin"

A CONCERT PRESENTATION OF UNFORGETTABLE MAGIC
Produced By: Andre Mertens and Humphrey Douless

Robert Shaw Chorale

ROBERT SHAW, Conductor

Tour Direction: Coppicus & Schang

Return of the great recording maestro

Mantovani and his new music

Orchestra of 45

London Hfr Records
Personal Direction: Coppicus & Schang

Third Sold-Out Transcontinental Tour!

Ruth Page's Chicago Opera Ballet

Starring MARJORIE TALLCHIEF and GEORGE SKIBINE, KENNETH JOHNSON, BARBARA STEELE and CHARLES SCHICK
Repeating their great successes "THE MERRY WIDOW" and "REVENGE"

Also New Ballets — Company of 50 January through April 1959
Personal Direction: Kurt Weinholt

Stuttgart Chamber Orchestra

16 Musicians

Karl Muenchinger, Conductor

Personal Direction: Andre Mertens

London Hfr Records

New!

Fall of 1958

Bambi Linn and Rod Alexander

Television's Top Dance Stars

and their Lively Company of 15 in their AMERICAN DANCE JUBILEE "From Minstrel Days to Swingtime"

Tour Direction: Coppicus & Schang

The Festival Quartet

VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN

Personal Direction: Coppicus & Schang

Fifth Triumphant American Tour

Vienna Academy Chorus

Personnel of 25

GUNTHER THEURING, Conductor

Personal Direction: Andre Mertens

Westminster, Vox-Sellner Records

Concerto Festival

EUGENE LIST,

Pianist

And the Knickerbocker Players, Company of 13, with Solo Trumpet Program includes concerti of Torelli, Bach, Shostakovich, Liszt, Gottschalk.

Personal Direction: Judson, O'Neill & Judd

Return of the Popular Mimes

Mata & Hari

In Recital: "THE WORLD IN PANTOMIME"

Tour Direction: Coppicus & Schang

LOTHAR PERL, Pianist

The Totenberg Instrumental Ensemble

ROMAN TOTENBERG, Soloist

Company of Nine

Personal Direction: Kurt Weinholt

Beaux Arts Trio

DANIEL GUILLET, BERNARD GREENHOUSE, MENAHEM PRESSLER

Personal Direction: Judson, O'Neill & Judd

Returning Season 1959-60

Vienna on Parade

featuring the DEUTSCHMEISTER BAND

Personal Direction: Andre Mertens

5th Triumphant Return! — 1959-60

Obernkirchen Children's Choir

Personal Direction: Kurt Weinholt (36 voices) EDITH MOELLER, CONDUCTOR

113 West 57th St.
New York 19, N. Y.

Columbia Artists Management Inc.

Circle 7-6900
Cable: Colconcert, N. Y.

Personal Direction
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU	Pianist
<i>Baldwin Piano</i>	
JOSEPH BATTISTA	Pianist
<i>Baldwin Piano</i>	
JEAN CASADESUS	Pianist
<i>Steinway Piano</i>	
RAY DUDLEY	Pianist
TODD DUNCAN	Baritone
LEON FLEISHER	Pianist
EUGENE LIST	Pianist
DAVID LLOYD	Tenor
GEORGE LONDON	Baritone
OZAN MARSH	Pianist
MILDRED MILLER	Mezzo-Soprano
MAC MORGAN	Baritone
WILLIAM PRIMROSE	Violist
MICHAEL RABIN	Violinist
SANROMÁ	Pianist
<i>Baldwin Piano</i>	
ELEANOR STEBER	Soprano
BRIAN SULLIVAN	Tenor

Personal Direction
KURT WEINHOLD

FRANCES BIBLE	Mezzo-Soprano
WALTER CASSEL	Baritone
NADINE CONNER	Soprano
JON CRAIN	Tenor
ALBERT DA COSTA	Tenor
LISA DELLA CASA	Soprano
IGOR GORIN	Baritone
LOUIS KENTNER	Pianist
WITOLD MALCUZYNSKI	Pianist
JOHANNA MARTZY	Violinist
DOROTHY MAYNOR	Soprano
YEHUDI MENUHIN	Violinist
LEONARD PENNARIO	Pianist
BERL SENOFKY	Violinist
RISÉ STEVENS	Mezzo-Soprano
YI-KWEI SZE	Bass-Baritone
Alfred & Herbert TELTSCHIK	Duo-Pianists
ALEC TEMPLETON	Pianist
THOMAS L. THOMAS	Baritone

ROMAN TOTENBERG
Violinist

Dorothy WARENSKJOLD
Soprano

FRANCES YEEND
Soprano

Personal Direction
ANDRE MERTENS

LORENZO ALVARY
*Metropolitan, San Francisco,
Teatro Colon, & Paris Opera*
Basso

JORGE BOLET
Pianist

EUGENE CONLEY
Tenor

FERNANDO CORENA
Basso

CHRISTIAN FERRAS
Violinist

MAUREEN FORRESTER
Contralto

HERMAN GODES
Pianist

ERIKA KOETH
Soprano

FLAVIANO LABO
Tenor

JAN RUBES
Bass-Baritone

GIULIETTA SIMIONATO
Mezzo-Soprano

LEOPOLD SIMONEAU
Vienna State Opera, La Scala, Teatro Colon
Tenor

GERARD SOUZAY
Baritone

RENATA TEBALDI
Soprano

THEODOR UPPMAN
Baritone